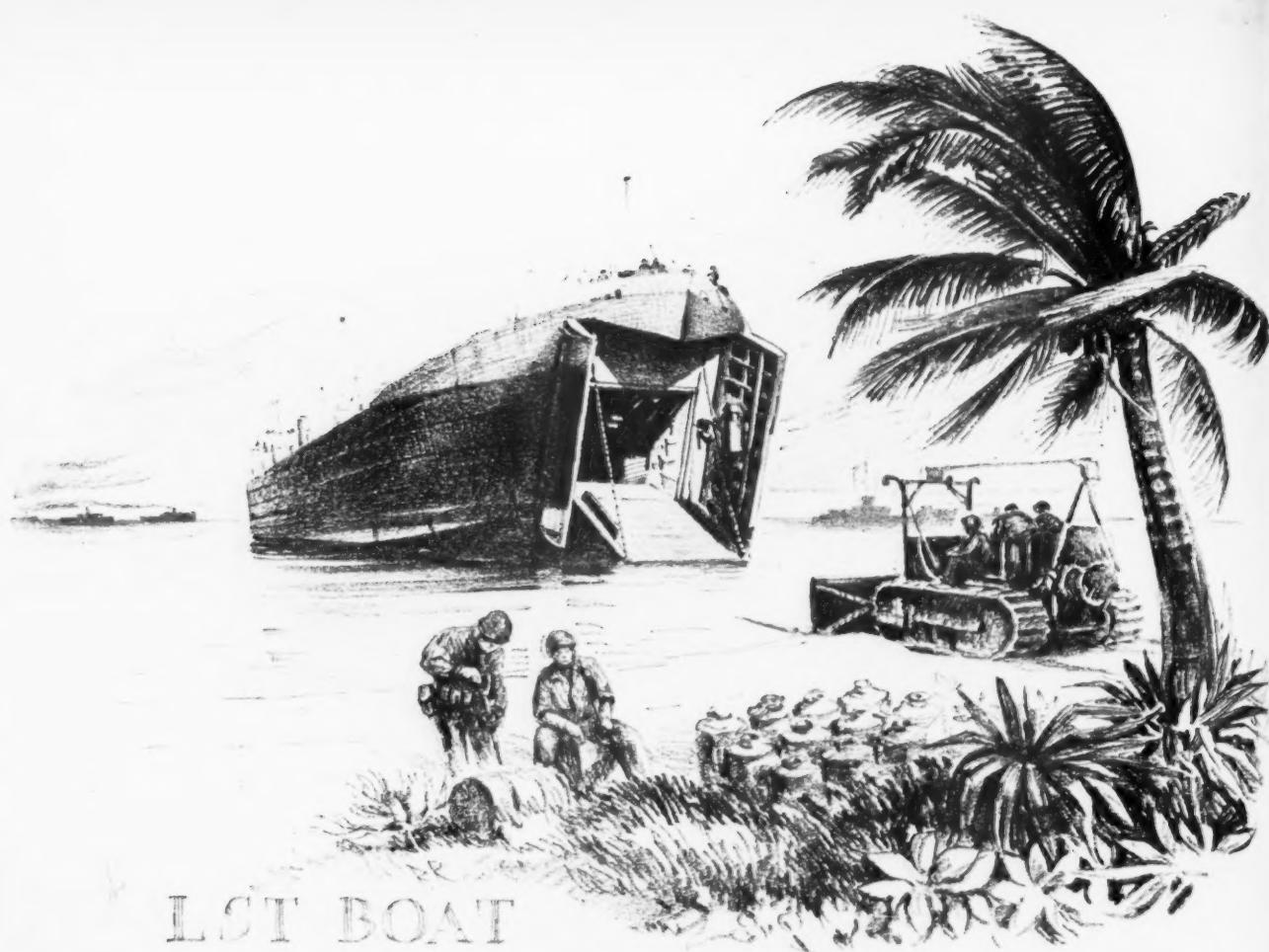


AMERICAN ARTIST

APRIL 1944 • A Watson-Guptill Publication • 35 CENTS





LST BOAT

LANDING CRAFT. One of the most amazing developments of this amphibious war has been the perfection of numerous types of sea craft designed for the transportation and disembarkation not only of soldiers but of tanks, trucks, bulldozers and other heavy vehicles. Our sketch shows one of these craft—an LST (Landing Ship Tank). Other vessels of these new armadas (which when complete, will comprise 80,000 boats) are called by such initials as LCT, LCI, LCP, LSD, LVT and LCM. Each plays its own part in the landing operations.

THE PENCIL'S PART. Scarcely two years ago many of these landing craft were not yet even on drawing-boards. And then the naval architects, the designers, the draftsmen, went to work. There where the humble pencil came into play. Many a **Koh-i-noor Drawing Pencil** proved its worth in these and like undertakings.

Exacting as such requirements are, they are scarcely more so than are those of the artist. To him the thing which counts is quality and he knows he can count on the **Koh-i-noor** for quality. And so can you, and you, and you!



Reproductions of this drawing and several others of this series are now available, and will be supplied without cost. When writing, please mention AMERICAN ARTIST.



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If you can't come to Eastern Arts Association Convention, the free catalogs 12A and 11CD shown above will bring our booth to you. Contact your nearest Fellowcrafters' distributor for material, catalogs and valuable priority guide.

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APRIL 13-14-15-1944



"LEATHERCRAFT FOR BEGINNERS"

A 1944 manual, includes the working and handling of El Morocco Tooling sheepskin, 25c. "The Orange Book of Designs and Patterns," a treasure trove of over 250 specially drawn designs planned to assist your students in learning principles of design for various media, including leather, \$1.50. Postage extra. Prices higher in Canada.

El Morocco Tooling Sheepskin replaces calf now restricted by Gov't order. Pin-seal grain El Morocco tools beautifully when only slightly damp. Black, brown, red, green or blue. Skins average 6 to 9 sq. feet, 35c per sq. foot.

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Fellowcrafters INC. 64 STANHOPE ST. BOSTON, MASS.

[On November 23, 1942, we inserted the following advertisement in the newspapers. The thoughts expressed in it are even more important today than they were when first published.]

MONEY TALKS

Make it speak the only language
the Axis understands:

**THE RUMBLE OF TANKS
THE ZOOMING OF PLANES
THE CRACK OF RIFLES
THE ROAR OF CANNON
THE BURSTING OF BOMBS**

BUY WAR BONDS

INTERNATIONAL BUSINESS MACHINES CORPORATION

SUPREME QUALITY Fine Artists Colors in SUN THICKENED OIL
by **permanent pigments**

LIBRARY OF ARCHITECTURE
UNIVERSITY OF ILLINOIS



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KIMBERLY

Quality

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WITH Carbo-weld LEAD

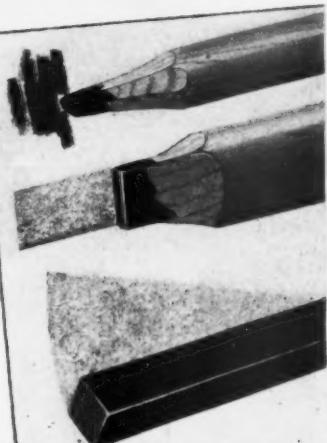
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KIMBERLY 21

Kimberly quality is clearly apparent in every drawing made with this excellent pencil. Made of the finest grade lead in 21 perfect degrees 6B to 9H and Tracing Pencil 1-2-3-4.

Some of General's other fine pencils used by discriminating artists—

A charcoal pencil that is smooth. An oval sketching pencil with flat lead. Graphite sticks, square or rectangular, 3 in. long. These are all made in 3 degrees: 2B-4B and 6B.

If any of these pencils should not be obtainable at your dealers, write us direct—to Dept. A., and include the name of your dealer.



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Notes and Footnotes



Arthur W. Heintzelman

Arthur William Heintzelman was born in Newark, N. J., in 1891. His artistic career began at an early age in Providence. Four years were spent at the Rhode Island School of Design, from which institution he was awarded the Providence Art Club Scholarship, Trustees Post Graduate Scholarship and the Alumni Traveling Scholarship. Two years of study in the capitals of Europe followed. Upon his return, he specialized in portrait painting and taught for nine years, acting as head of the Fine Arts Department of the Detroit School of Design, and later as a member of the faculty of the Rhode Island School of Design. In 1916 he entered the field of etching and drypoint. In 1921, Mr. Heintzelman took up his residence in France, returning to this country in 1935. He is a National Academician, a Fellow for Life of the Metropolitan Museum of Art and now Keeper of Prints at the Boston Public Library.

A Seabee Writes:

"I'd like to tell you how much I enjoy your magazines. Until the day returns when I can go out on sketching trips and/or wrestle with a still life, your fine magazine is my principal method of keeping contact with the Art world. Since the aim of the Seabee's training program is to make you 'Jack of all trades, master of one,' plus a topnotch fighting man, I've had little time for anything more than a few scattered action sketches and one lonely watercolor since my entrance into the Service."

W. K. Kreamer

Group Subscriptions

From Mr. Lou Landsman comes an order for 110 group subscriptions from men working in the Douglas Aircraft Company. Mr. Landsman writes, "Your magazine has met with a great deal of enthusiasm among the members of our artist group; that is, catalog and poster men of Douglas Aircraft at the Los Angeles Branch."

From Mr. Don Schreckengost, Professor of Industrial Ceramic

Design at Alfred University, comes a group order for 27 student subscriptions. He writes, "Your fine publication has proved interesting and educational, and is looked forward to each month by all of us."

Goudy Collection Purchased

When Frederic Goudy's mill in Marlborough, New York, burned to the ground a few years ago, a great deal of this distinguished type designer's work was destroyed.

Fortunately, however, Mr. Goudy's typographical collection was housed elsewhere and has now gone into the permanent collection of the Library of Congress, by purchase. Mr. Goudy was present at ceremonies held at the Library when his collection was formally received.

Artists who insist on making old mills and farm buildings into studios should take warning from the sad experiences of Norman Rockwell and Frederic Goudy!

I Protest

I protest—Editor Watson speaking—that last paragraph, above, written by Associate Editor Norman Kent. It's just sour grapes. I've had a studio home made out of a barn in the Berkshire Hills for twenty-two years and it hasn't burned yet! Heed not Kent's terroristic warning: take my advice, get an old mill or barn for your studio if you are lucky enough to find one.

I Read the Above

My studio — Norman Kent speaking — a made-over barn suffered a disastrous fire in 1937. Take your choice of advice!

The Cloisters

With the necessary destruction of Monte Cassino a few days ago, there is bound to be a renewed interest in Mediaeval art in the United States. The Cloisters, located in Fort Tryon Park in New York City, is a monument to the vision and appreciation of an American sculptor — George Gray Barnard — and the generosity of a great patron of the arts — John D. Rockefeller, Jr.

This important museum (a part of the Metropolitan Museum of Art) contains four cloisters reconstructed with parts from old French monasteries, a Romanesque chapel rebuilt with sections of a ruined Romanesque church, and a complete chapter house of the twelfth century. Other masterpieces of Mediaeval church art includes tapestries, sculptured doorways and frescoed walls, polychromed statues, and stained glass.

Notes and Footnotes

Our Cover Artist

Howard Cook, whose dry brush drawing we are privileged to reproduce on this month's cover, has had a distinguished record in American art.

Born in 1901, at Springfield, Massachusetts, Cook spent a varied youth, working on farms and in tobacco fields, in a photo engraver's shop, and, finally, as a billboard painter. For a period he studied at the Art Students League. Next came a long stretch at sea, during which time he was constantly sketching whenever his ship docked. His travels took him to Europe, Asia, Africa, and the Far East. Many of his drawings made during these travels have appeared in the *Century* and the *Forum* magazines.

This colorful background has been completely assimilated by the artist in his development of an international style. In everything he does—drawings, painting (mural and easel), prints (lithographs, etchings, aquatints, wood engravings)—Howard Cook discloses his mastery of form.

From his first one-man show at the Denver Museum, in 1927, this artist has gained steadily in power and prestige. His prints and paintings are to be found in more than a score of our leading museums, and are in the print cabinets of National Galleries in England, France, and Germany. Howard Cook has won many honors, and, being a comparatively young man, we may count on greater glory yet to come!

Your Chest and Mine

Anthropologists tell us that embellishment of the human body—the male body especially—is one of the oldest arts known. Apparently Norman Rockwell and Dean Cornwell have somehow conspired to give us ample evidence that this art—known as tattooing—still flourishes.

On the front cover of the *Saturday Evening Post* for March 4, Rockwell shows a modern tattooist at work on a sailor, and on the back cover—Dean Cornwell, not to be outdone—presents a New Zealand tribesman and an American Marine comparing their tattooed chests. (Cornwell's full-color painting is an ad for Coco-Cola.)

Icelandic Artist

(The following story was written by Sergeant John Worth, of 2026 Fort Davis Street, S.E., Washington, D. C., a Marine Corps Combat Correspondent.) Iceland is probably the only overseas post where Marines can spend their liberty in an artist's studio. Only a heavy wire fence separates their camp near Reykjavik from the home of Jon Thorleifsson, Iceland's leading artist. He and his family are becoming good friends

of the neighboring Leathernecks, and invite them in groups of three or four to their home. Very diplomatically, the Marines divided their admiration between Thorleifsson's paintings and the delicious Icelandic pastry served by his wife, Rakel.

"Thorleifsson learned most of his English in the five months he spent in New York in 1939 painting the murals for the Icelandic Pavilion at the World's Fair. He is a tall, spare man in his early fifties. He was born on a farm near Hornafjord in eastern Iceland. As far as he knows, all his ancestors were farmers.

"Thorleifsson is probably the only artist who paints under the sub-arctic midnight sun. During the long summer days he often works 12 to 14 hours a day. 'Northern' light pours in through a vast window in his two-story studio. He tries to do most of his work then. During the short, dark days of winter he works under powerful electric lights.

"Thorleifsson studied in Copenhagen and Paris. He spent the early part of his career in Copenhagen and sold his first painting there. In 1929 he returned to Iceland to stay.

Artist-Writer

Valenti Angelo has written and illustrated the following books for children, all published by the Viking Press at two dollars each: *Nino; Golden Gate; Paradise Valley; Hill of Little Miracles; Look Out Yonder; and The Rooster Club*, to be published shortly. See page 18.

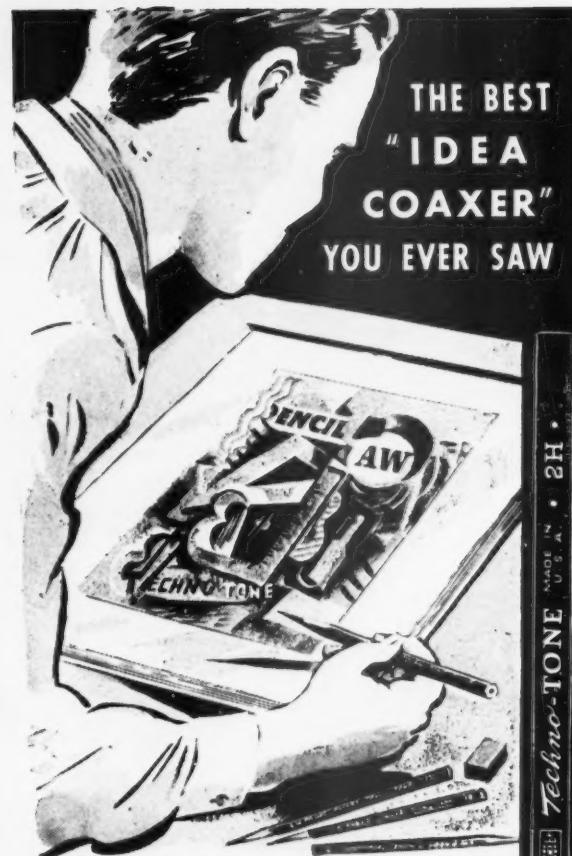
A Gifted Young Sculptor

Recently we spent a profitable hour in Walter Addison's studio examining his animal sculptures and sketches. We were drawn there by some exquisite tiles—animal subjects—seen at the Ferargil Galleries. In these Addison displays more than usual skill as a designer and colorist. In his studio we saw his homemade kiln and various experiments that have issued therefrom. Some day we may be able to show these lovely ceramics to our readers. We talked also about an article on his very expressive sculpture of animals he has studied for years at the Bronx Zoo.

Arts & Crafts Workshop

Syracuse University has opened a workshop in downtown Syracuse to meet the convenience of the adult public who may wish instruction in the arts and crafts.

This is the kind of educational program that will help to raise the standard of taste and appreciation. When this war is over, there is every indication the American public will be ready—no, anxious—for better home furnishings.



WINNER

Techno-TONE

**THE ART DIRECTOR'S DREAM
OF WHAT A DRAWING PENCIL
REALLY SHOULD BE**

A year ago we asked a lot of artists what they liked best about Winner Techno-TONE. Most of them singled out two features—the strength of the graphite and the intense depth of its 17 perfectly graded tones of black.

This year the answer is still the same—with one addition. One Art Director summed it up neatly.

"A good drawing pencil coaxes out ideas," he said. "If you have any inherent genius, the pencil gives it articulation. Winner Techno-TONE is that sort of a pencil. It translates grey matter into exciting black visuals, presentations and finished art."

Have you tried Techno-TONE, the pencil that proudly follows in the tradition of world-famous A. W. Faber "CASTELL"? Try it at our expense. Just specify the degree you prefer.



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BULLETIN BOARD

Please send notices to Eve Brian, Bulletin Board Editor, 330 W. 42nd Street, New York 18.

WHERE TO SHOW

ALBANY, N. Y., Albany Inst. of Hist. & Art., Apr. 26-June 3. 9th Regional, Artists of Upper Hudson. For artists within 100 mi. radius of Albany. Mediums: oil, watercolor, pastel & sculpture not previously shown at Institute. No fee. Jury. Purchase Prize. Works due Apr. 15. John D. Hatch, Jr., Albany Inst. of History & Art, 125 Washington Ave., Albany, N. Y.

ATLANTA, GA., Atlanta Univ., Mar. 25-Apr. 30. Negro Artists' Exhibit. For all American Negro artists. Mediums: oil, sculpture, prints. Jury. Prizes: \$1,400. Works due Mar. 25. Mrs. Dorothy Wright, Atlanta, Ga.

AUBURN, ALA., Montgomery Museum of Fine Arts. May 28-June 24. Water Color Soc. of Ala., 4th Ann. Jury Exhibit. For all artists. Fee: \$1 for non-members; no fee for artists in armed forces. Jury. Prizes: War Bonds, cash prizes, gold medals. Works due May 3. Joseph Marion Merle, Pres., Dept. of Applied Art, Ala. Polytechnic Inst., Auburn, Ala.

BRISTOL, VA., Virginia Intermont College. May 2-29. 1st Ann. Regional Show. For present and former resident artists of Va., W. Va., Tenn., Ky., & N. C. Mediums: oil, watercolor. Jury. Fee: \$1 per entry. Cash prizes. Entry cards due Apr. 8; works, Apr. 18. Prof. C. Ernest Cooke, Va. Intermont College, Bristol, Va.

BRONX, N. Y., New York Botanical Garden Museum. Apr. 16-May 7. 22nd Ann. Bronx Artists Guild. For all artists. All mediums except miniatures. Fee: 50c & \$1 depending on size. Jury. No prizes. Works due Apr. 15. Charlotte Livingston, Sec'y, Bronx Artists Guild, 2870 Heath Ave., Kingsbridge, N. Y.

CANTON, O., Canton Art Institute. May 1-31. 11th Annual May Show. For residents of Stark & adjoining counties. All mediums. Jury. Prizes: War Bonds & Stamps. Works due Apr. 19-20. Mrs. M. Schneider, 2000 Frazer Ave., Canton 3, O.

CHARLOTTE, N. C., Mint Museum of Art. May 1-June 15. Mint Museum Spring Exhibition. For all artists. Mediums: oil, watercolor, drawing, prints, sculpture and crafts. Jury. Entry cards due Apr. 7; works, Apr. 28. Mint Museum of Art, Eastover, Charlotte, N. C.

CHICAGO, ILL., Art Inst. of Chicago. May 25-Aug. 20. 55th Ann. Amer. Watercolor & Drawing. For all American, Canadian & Latin Amer. artists. Mediums: watercolor; pastel, monotype, gouache, tempera & drawing. No fee. Jury. Some invited works. Prizes: \$1,100. Entry cards due Mar. 20; entries Apr. 6. Frederick A. Sweet, Art Institute of Chicago, Chicago, Ill.

CHICAGO, ILL., A.M.A. Convention, Hotel Stevens. June 12-16. American Physicians' Art Assn. Exhibit. For all physician artists. All mediums, to be entered in one of four classes. Trophies awarded in each class. Work should be shipped by May 20. For prospectus write Dr. G. H. Redewill, Sec'y, 521-536 Flood Bldg., San Francisco, Cal.

CLEVELAND, O., Cleveland Museum of Art. May 3-June 11. 26th Ann. May Show, Cleveland Artists & Craftsmen. For artists & craftsmen of Greater Cleveland. Mediums: oil, watercolor, pastel, sculpture, graphic arts & crafts. Jury. Awards of Merit Hon. Men. Entry cards due Apr. 4; works, Apr. 8-15. Louise Burchfield, Cleveland Museum of Art, Cleveland 6, O.

DALLAS, TEX., Dallas Museum of Fine Arts. May 7-June 4. Southern States League. For members only. Mediums: sculpture, painting in any medium, graphic arts & crafts. Entry cards due Apr. 8; works, Apr. 15. Ethel Huston, 7321 Panola St., New Orleans 18, La.

DECATUR, ILL., Decatur Art Institute. Apr. 24-May 23. 2nd Ann. Exhibit of Central Ill. Artists. For all artists within radius 150 mi. of Decatur. Mediums: oil, watercolor, prints, drawing. Jury. Prizes: \$150. Entry cards & works, Apr. 1-15. Mrs. Louis Chodat, Decatur Art Inst., Decatur, Ill.

FLINT, MICH., Flint Institute of Arts. Apr. 27-May 28. Flint Artists' 14th Annual. For Flint artists only. All mediums. Jury. Prizes: \$275. Works due Apr. 22. Richard B. Freeman, Dir., Flint Institute of Arts, Flint 3, Mich.

GLOUCESTER, MASS., North Shore Galleries. July 2-Sept. 10. 22nd Ann. North Shore Art Assn. For all artists. Mediums: oil, watercolor, black & white, sculpture. Jury. Prizes: \$150. Entry cards & works due June 16. Mrs. L. Edmund Klotz, Ledge Road, E. Gloucester, Mass.

WHERE TO SHOW

INDIANA, PENNA., State Teachers College. Apr. 15-May 15. 1st Annual Co-operative Art Exhibit. For all artists in America. Medium: oil. \$350 purchase prize. Fee of \$1 entitles artist to submit 1 to 4 entries. Entry cards due May 1; work, May 10. Orval Kipp, Dir., Art Dept., State Teachers College, Indiana, Pa.

IRVINGTON, N. J., Free Public Library. May 1-26. 11th Ann. Irvington Art & Museum Assn. For all U. S. artists. Mediums: oil, watercolor, black & white, sculpture. Fee: \$1. Jury. Prizes: cash awards & Hon. Men. Entry cards & works due Apr. 21. Irvington Art Museum Assn., 1064 Clinton Ave., Irvington, N. J.

JERSEY CITY, N. J., Jersey City Museum. May 15-June 1. Ann. Exhibit, Painters & Sculptors Soc. of N. J. For all artists residing in N. J. Prizes. Fee \$3 includes membership. Entry blanks & works due May 8. Ward Mount, 74 Sherman Place, Jersey City, N. J.

LAGUNA BEACH, CAL., Laguna Beach Art Gallery. May 1-June 1. 3rd Annual Print & Drawing Exhibit. For all American artists. Mediums: prints & drawing. Jury. Prizes. Entry cards due Apr. 20; works, Apr. 25. Norman Chamberlain, L. Beach Art Gal., Laguna Beach, Cal.

LOS ANGELES, CAL., Los Angeles County Museum. Apr. 23-May 28. 5th Annual Exhibition. For artists residing in Los Angeles or within 100-mi. radius. Mediums: oil, sculpture, ceramics, textiles, metal work, leather work, wood carving. No fee. Jury. Prizes. Entry cards & works due Apr. 8. James Normile, Los Angeles County Museum, Exposition Park, Los Angeles 7, Calif.

LOWELL, MASS., Whistler's Birthplace. Year Round Exhibition. Open to professional artists. All mediums. Fee \$1.50. Single picture any time. Exhibits last 2 mos. John G. Wolcott, Pres., 236 Fairmount St., Lowell, Mass.

MILWAUKEE, WIS., Milwaukee Art Institute. Apr. 8-May 7. Wisconsin Artists' 31st Annual. For all legal residents of Wisconsin. Mediums: oil, watercolor, sculpture & drawing. Jury. Prize & purchases awards. Entry cards & works due Mar. 20-29. Polly Coan, Acting Dir., Milwaukee Art Institute, 772 N. Jefferson St., Milwaukee 2.

NEW HAVEN, CONN., Free Public Library. Apr. 14-May 4. 43rd Ann. New Haven Paint & Clay Club. For all artists. All mediums. Jury. Prizes: \$250 & purchase fund. Entry cards & works due Apr. 6. Mrs. W. F. Robb, 66 Vista Terrace, New Haven, Conn.

NEW YORK, N. Y., Amer. Fine Arts Galleries. Apr. 10-May 1. 52nd Ann., Nat'l Assn. of Women Artists. For members. Mediums: oil, watercolor, black & white, sculpture. Fee \$1.50. Jury. Prizes: \$1,200. No entry cards. Work due Apr. 1. Josephine Droege, Ex. Sec'y, c/o Argent Galleries, 42 W. 57th St., New York 19, N. Y.

NEW YORK, N. Y., Nat'l Academy of Design. May 29-June 18. Nat'l Academy of Design, 118 Annual Graphic Arts & Architecture. For all artists. Mediums: graphic arts & architecture. Jury. Prizes. Entry cards due April 3; works, Apr. 10. Sec'y, Nat'l Academy of Design, 1083 Fifth Ave., New York 28, N. Y.

NEW YORK, N. Y., Norlyst Gallery. May 10-31. 4th Ann., Silk Screen Group. For members. Mediums: prints made since May '43. Work due Apr. 21. Silk Screen Group, 96 Fifth Ave., New York 11.

NEW YORK, N. Y., Tomorrow's Masterpieces Inc., has opened permanent exhibitions at R. H. Macy in New York & 25 department stores throughout the country. Artists' works accepted will be offered for sale. For all residents of the U. S. Artists in metropolitan area may present 2 or 3 specimens; out of town artists send photographs. Mediums: oil & watercolor. Pictures must be framed not to exceed 30 x 36. Mr. Lloyd L. Rollins, Tomorrow's Masterpieces, Inc., 18 E. 38th St., New York 16, N. Y.

PHILADELPHIA, PA., Print Club. Apr. 19-May 15. 21st Ann. of Amer. Etching. For all American artists. Mediums: prints made during 1943-44. Fee: 50c for 2 prints. Prizes: \$75 & \$50. Jury. Entry cards due Apr. 3; works, Apr. 6. Print Club, 1614 Latimer St., Phila. 3, Pa.

TACOMA, WASH., Tacoma Art Assn. Galleries. Apr. 16-30. 5th Ann., Artists of Southwest Washington. For artists of Southwest Washington. Mediums: oil, watercolor. No jury. No prizes. Entry cards & works due Apr. 4-6. Frances Chubb, College of Puget Sound, Tacoma, Wash.

WHERE TO SHOW

TOLEDO, OHIO., Toledo Museum of Art. May 1-26. 26th Annual, Toledo Federation of Art Societies. For residents, former residents & those living within 15 miles of Toledo. Mediums: painting & crafts. Jury. Works due Apr. 17. J. Arthur MacLean, Toledo Museum of Art, Toledo, Ohio.

TULSA, OKLA., Philbrook Art Center. May 1-31. Oklahoma Artists Annual Exhibit. For all Oklahoma artists. Mediums: oil, watercolor, prints. Jury. Cash prizes. Fee \$50 per entry; no more than 2 entries in any one medium. Work due Apr. 25. Philbrook Art Center, Tulsa, Okla.

YOUNGSTOWN, O., Butler Art Institute. Apr. 14-May 7. Combined Clubs Spring Salon. For residents of Youngstown & vicinity. Mediums: oil, watercolor. No fee. Jury. Prizes. Entry cards & works due Apr. 9. Butler Art Institute, 524 Wick Ave., Youngstown 2, O.

ZANESVILLE, O., Art Inst. of Zanesville. May 2-31. 3rd Ann. May Show of Arts & Crafts. For present and former residents of Zanesville & surrounding counties. All mediums. No fee. Jury. Cash awards. Entry cards & works, Apr. 27. Susan S. Swartz, Art Inst. of Zanesville, Zanesville, O.

WASHINGTON, D. C., Library of Congress. May 1-July 1. 2nd Nat'l Pennell Fund Exhibition of Prints. Open to all artists. Handmade prints, any technic, in black & white or color, issued since Mar. 1, '43, are eligible. Jury. Prizes: 5 prizes of \$100; 10 of \$50; 20 of \$30 may be awarded by the jury; and will constitute the purchase by the Library of each print so honored. Entry cards due Mar. 15; works, March 30. Fine Arts Division, Library of Congress, Washington, D. C.

We regret that this notice from the Library of Congress came too late for the March issue (out Feb. 23) which would have given artists almost a month to prepare for this most important print event of the year. Museums and Art Societies are urged to make earlier than usual plans for their competitive exhibitions—during these war days—in order that artists may have ample time to write for entry blanks and prepare their entries.

SCHOLARSHIPS & AWARDS

GUGGENHEIM MEMORIAL FOUNDATION, NEW YORK. Fellowships of \$2,500 for one year's research or creative work in fine arts. For U. S. citizens 25 to 40 years of age. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry A. Moe, Sec'y Gen'l, John Simon Guggenheim Memorial Foundation, 555 Fifth Ave., New York 17, N. Y.

PORLTAND, MAINE: SCHOOL OF FINE AND APPLIED ART. One year's free tuition in the regular Art Course will be awarded through competition. For seniors in the high schools of Maine. Examples of work must be submitted by June 30. School of Fine and Applied Art, 97 Spring St., Portland, Maine.

NEW YORK: CENTRAL PARK SCHOOL OF ART. Twelve half-scholarships through competition to high school graduates; 3 each in Commercial Art, Fashion Illus., Story Illus. & Fine Arts. Those competing must bring samples of their work to the school on May 27th, 9 A.M. to noon; out-of-town students mail samples, with return postage, up to June 24. Arthur Black, Dir., 50 W. 57th St., New York 19, N. Y.

OHIO UNIVERSITY, ATHENS: The College of Fine Arts offers a limited number of Graduate Teaching Assistantships to qualified students holding Baccalaureate degree with major in art from an accredited college or university. Provides \$500 without exemption from tuition. Applicants send official transcript of undergraduate credits, photograph & references to Dean Earl C. Seigfried, College of Fine Arts, Athens, O.

INDIANAPOLIS, IND.: JOHN HERRON ART SCHOOL. Scholarships in sculpture, painting & commercial art will be awarded to high school graduates. Applicants must report in person Apr. 15. For prospects: Art Assn. of Indianapolis, Pennsylvania & 16th St., Indianapolis, Ind.

For additional SCHOLARSHIPS & AWARDS announcements turn to page 33

AMERICAN ARTIST

A WATSON-GUPTILL PUBLICATION

35c a copy

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+ APRIL THE LIBRARY OF THE
MARCH 29, 1944

Volume 8

Number 4 UNIVERSITY OF ILLINOIS

LUMBER SCHOONER

Drybrush Drawing by Howard Cook
Courtesy Weyhe Gallery

Cover

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By Frederic Taubes

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BOOK REVIEWS

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Indexed in Art Index

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REHEARSAL ETCHING BY ARTHUR W. HEINTZELMAN

Guy C. Eglinton, in *Print Connoisseur*, Vol. II, wrote: "Contrast finally 'The Rehearsal' with any other recent plate that you can think of. It is a masterpiece. Personally, I rank it even higher than 'Three Score and Ten,' Heintzelman's most applauded achievement. . . . It is like comparing a single instrument, fine as it may be, with an orchestra. 'The Rehearsal' is orchestral. It has range. Full away from gray to full color. Deep, rich, sonorous, Whitman-esque." This plate is one executed in Providence in 1919. "The model," says Heintzelman, "was an old musician who at one time enjoyed quite a reputation as a cellist. I remember him as an interesting old gentleman, full of stories of his musical career. He always lent dignity to the studio in which he posed, and it was a privilege to have a man of his knowledge and artistic appreciation grace the model throne."

A PORTFOLIO OF
Etchings and Drypoints by

+ ARTHUR W. HEINTZELMAN +



In 1917 Arthur William Heintzelman held his first exhibition of etchings at Goodspeed's Book Shop in Boston. In 1921 he arrived in Paris where he lived and worked for fifteen years. In 1928 Marcel Guiot, of Paris, published a two-volume quarto catalog of Heintzelman's complete work to that date. All of the 132 plates, handsomely reproduced at exact size in gravure, were prefaced by an introduction by Campbell Dodgson of the British Museum. That publication is a symbol of an accomplishment that is unique in the graphic arts world: in eleven short years Heintzelman had skyrocketed to international fame. And Heintzelman at 37 was scarcely midway in his career. Since then his stock has steadily risen. His eminence, so early assured, has been fortified by the 96 plates

issued since 1928, a grand total of 228 at this writing.

In devoting five pages of this six-page article to reproductions of Heintzelman's plates, little space remains for even this scant introduction. There is much of great interest that might be written about the etchings and about their author, but since the artist's message resides in his work itself, rather than in words, we have permitted the prints to monopolize these pages. In devoting two of them to the famous *Beethoven, Vieux Lion Fatigue* we have selected a subject that is especially close to Heintzelman's heart. He says, "Altogether I have done five plates of Beethoven and all were done after much research. I have always steeped myself in this great master's music and it is needless to say that he has always been a great inspiration in my art. Only three of the plates have been published: *Beethoven, Vieux Lion Fatigue, Etude de Beethoven* and *Study of Young Beethoven*, the latter a small plate done for the Miniature Print Society. The other two," he prophesies, "may be published some day but they need further study."

It would take all the paper in this magazine to give even a sketchy account of Heintzelman's diversified genius which has embraced such a variety of themes as: humble shops, market stalls and similar objects from the life of the poor people; studies of heads or single types, including the old musicians who frequented the Parisian cafes; studies of cabaret life on the Left Bank, especially of the Cafe Montmartrois. Then there are the etchings of the Passion of Our Lord—a noteworthy group—and many Mother and Child plates which, with children's portraits, represent a distinguished facet of the etcher's genius.

It is hoped that our readers, inspired by these few examples, will seek graphic adventure among Heintzelman's prints to be seen in museums and library collections. The Editor of this portfolio suggests that those in the Boston area consult Edward C. Crossett's complete collection of work by Heintzelman in the Boston Public Library where, happily, Arthur W. Heintzelman is Keeper of Prints.



BEETHOVEN, VIEUX LION FATIGUE

Drypoint by Arthur W. Heintzelman

This is the final and published state of a drypoint, executed in 1929, that ranks among the artist's best plates. The halftones on the facing page show the progress in the development of the work. This impression and that of the fourth state seem identical in these reproductions, which lose some of the subtleties of the originals. A few lines have been added on the collar of the cape and the head has been reworked, particularly in the shadow. The background has been somewhat reduced. The artist has signed the plate in the upper left, and in the lower right has inscribed "Beethoven '29. Published Edition, 60 impressions."



First State: The first state before any of the burr has been cut away. Unique impression.



Second State: The heavy burr has been cut away and the background introduced. Halftones have been added to the face and hair. Unique impression. See page 32 for a note on drypoint.



Third State: The background has been reduced to a much lighter value. The hair has been restudied where it comes against the background. The lines were reduced with willow charcoal and water. Unique impression.



Detail at exact size from the first state impression shows the quality of a drypoint line before the burr has been reduced.



This is Heintzelman's pencil study for the Beethoven head.

CREATIVE STEPS IN THE DEVELOPMENT OF A GREAT ETCHING

PORtUGUESE FISHERMAN'S DAUGHTER

This drypoint (published 1941) reveals another facet of Heintzelman's art. It is among the best of his child portraits for which he is justly famous. Here he has caught a child's wistful mood and has rendered it with befitting tenderness. The plate is 9x12 inches.



CAFE MONTMARTROIS

This plate (10x13½) is reminiscent of those Parisian days when Heintzelman strolled along the streets and boulevards, loitered on the quays or sat in the cafes and cabarets, growing into intimacy with the spirit and tradition of that one-time artists' mecca. In this etching we see faces made familiar through other plates executed at this time; the poet, Freddi the musician, and the artist himself. It was published in 1925.



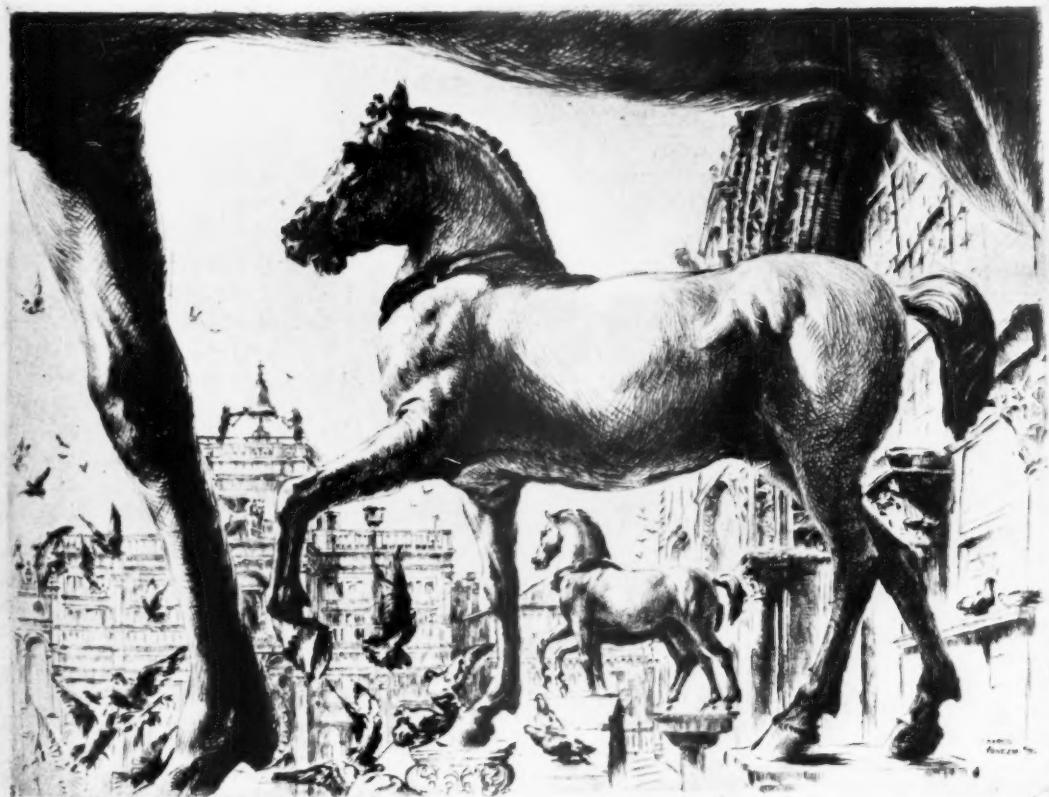


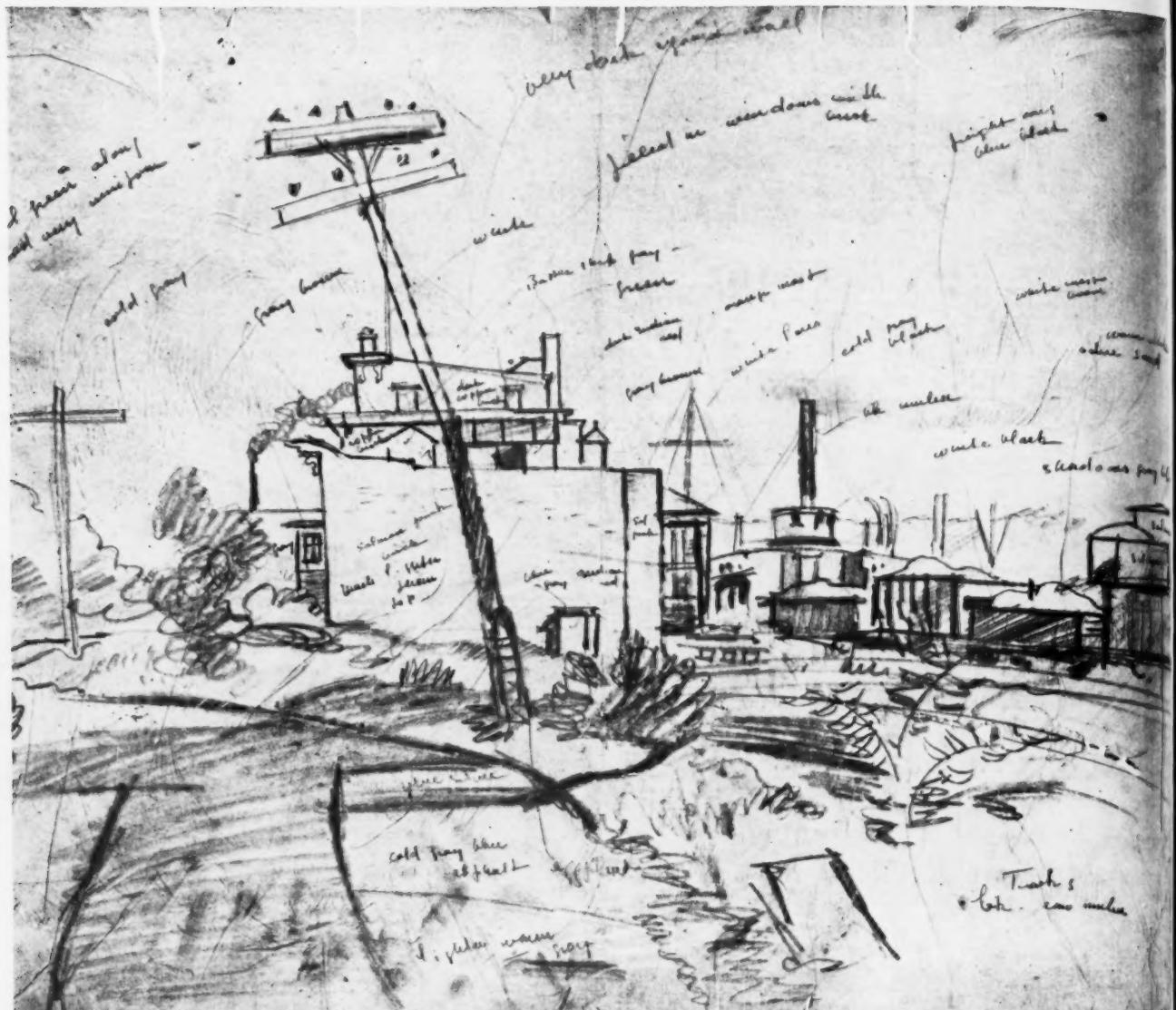
VIGNERON—etching 9x12 executed in 1933



PENCIL STUDY FOR VIGNERON

MEZZO GIORNO BASILICA SAN MARCO—This drypoint (9½x12½), a daring composition, was executed in 1931. Heintzelman must have been much intrigued by these famous horses because he interpreted them in yet another plate (Cavalli di San Marco).





LOUIS BOUCHE paints his pictures before he touches brushes to canvas. How true this is can be seen by comparing the color reproduction with the pencil drawing which, done on the spot, records every detail that appears in the picture, even to such minutia as the three-branched weed that grows beside the tracks. A drawing of the man at the left was made on a separate sheet. He actually walked into the picture while Bouche was drawing, and he consented to stay put for a few moments until he had been sketched. His importance as pictorial support for the left side of the picture is appreciated when we cover him with a finger and see the resulting emptiness of the canvas at that point. It is interesting thus to discover how indispensable are those two white spots of the man's shirt and shoes as a balance for the white of the ferry boat.

As to color, we note with some surprise how meticulously the artist has followed the notations that appear on his diagram, even such incidentals as the blue-gray roof of the little shanty against the red wall, and the ochre sand in the coal car.

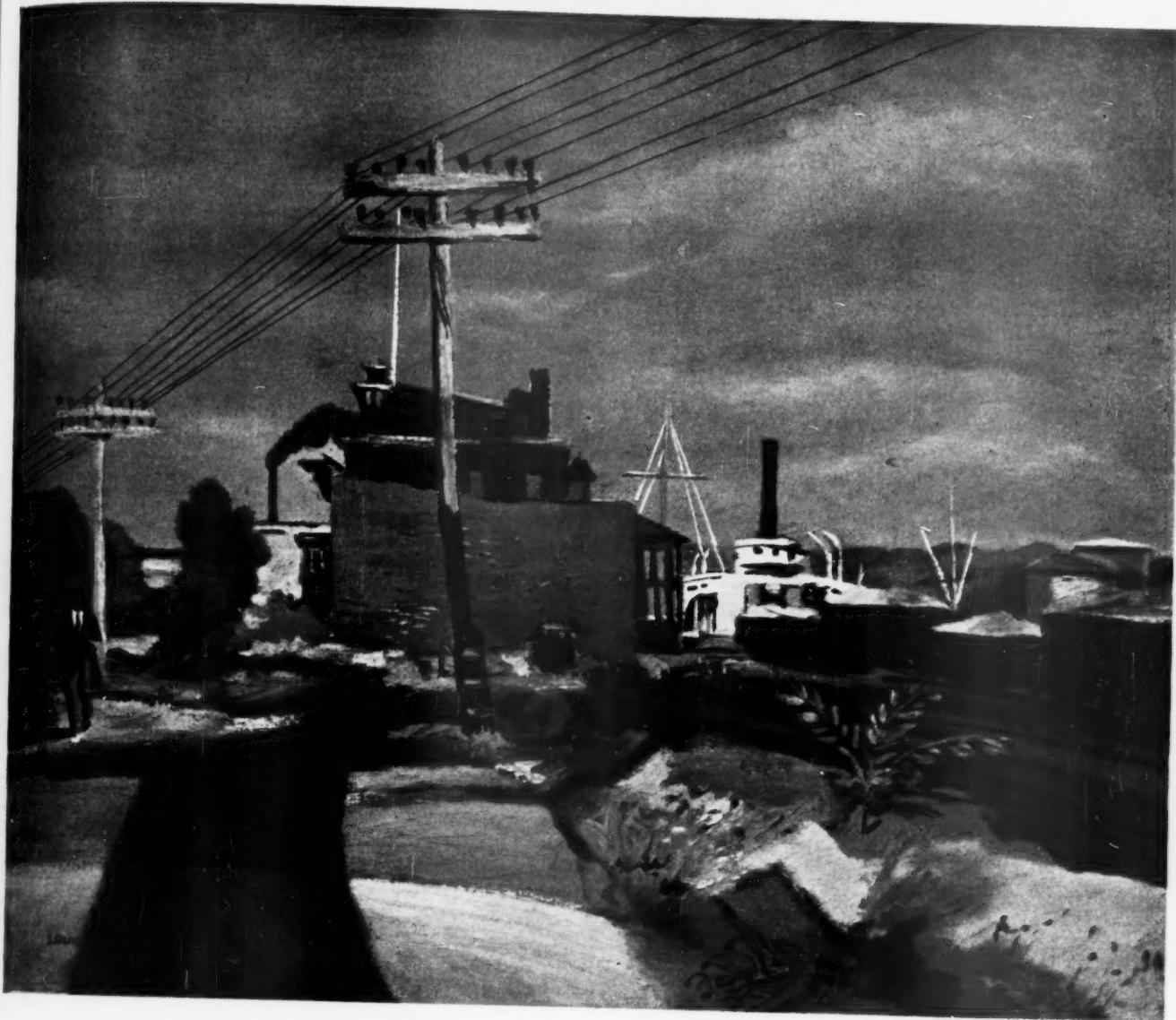
This is Bouche's customary procedure, a quite unusual one. He goes to the appointed locale with his tracing pad (20x24), studies his subject and makes a careful diagrammatic drawing. Very rarely does he

take his sketch box along; almost never does he paint his canvas on the spot. Back in his studio he proceeds to transfer the subject from drawing to canvas, usually by the squaring-up process.

He begins at once to work on his final painting without preliminary studies of any kind. If the work doesn't go to suit him there is always another canvas. Usually his preconceived composition satisfies him, though of course he does not hesitate to make changes as his picture develops. It is not unusual however for the final painting to follow his drawing and color specifications as faithfully as does the picture here reproduced.

Bouche paints directly without underpainting of any kind, after he has carefully drawn-in the subject on his canvas. He begins by laying-in the neutral colors, and gradually works up to the more brilliant hues, of which there are few in his canvases though the general effect is rich and strong.

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KINGSTON FERRY

Oil painting by Louis Bouche

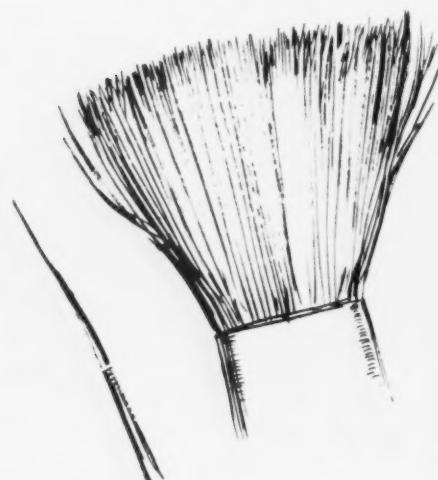
The canvas is 20x24 inches

Illustrations by courtesy of Kraushaar Galleries Photography by Colten

A CORNER OF BOUCHE'S STUDIO

A careful drawing of the subject, in pencil, is seen on an easel beside his painting. The squared-up lines, faintly seen on the drawing, indicate the artist's method of transferring the study from paper to canvas. Newspapers cut to size and stacked in the lower shelf of his painting cabinet are used for cleaning brushes before they are dipped in the cleaning fluid (kerosene) or into another color.

Exact-size drawing of Bouche's largest and smallest brushes. The spread hairs of the bristle brush are deliberately splayed—he is doing it in the photograph below—because he likes that kind of brush.



Bouche declares that he has "given up art." He doesn't take himself too seriously, doesn't lose sleep wondering how his pictures will stack up with critics or posterity. Today he paints in what he calls a picture postcard manner that is in conspicuous contrast to his Nottingham Lace and Abstract periods. His canvases painted in recent years have won prizes and have found their way into the nation's principal museums, from the Metropolitan down. His latest award was the Carol H. Beck medal for *Wildflowers*, exhibited at the 1941 Pennsylvania Academy of Fine Arts Annual. The Metropolitan owns three of his pictures, two of which, *Ten Cents a Ride* and *Long Island Ball Game* are reproduced on these pages. It is the old story of an artist turning finally from what he thinks he *ought* to paint to what in his innermost soul he *wants* to paint; an exigency discussed at some length by Robert Riggs in the December 1943 issue of *AMERICAN ARTIST*.

Bouche is, today, an objective painter who is content to draw his inspiration direct from nature, viewing it, to be sure, in the spirit of his own mood or temperament, and revealing it through his fine sense of design and generally pleasing color.

The painting of easel pictures, though by no means an incident in Bouche's career, has at any rate shared

Continued on page 30

BOUCHE



TEN CENTS A RIDE

30x45 inches

This canvas, exhibited in the 1942 Artists for Victory Show, won the Third Painting Purchase Prize (\$2,500) and now is owned by the Metropolitan Museum of Art.

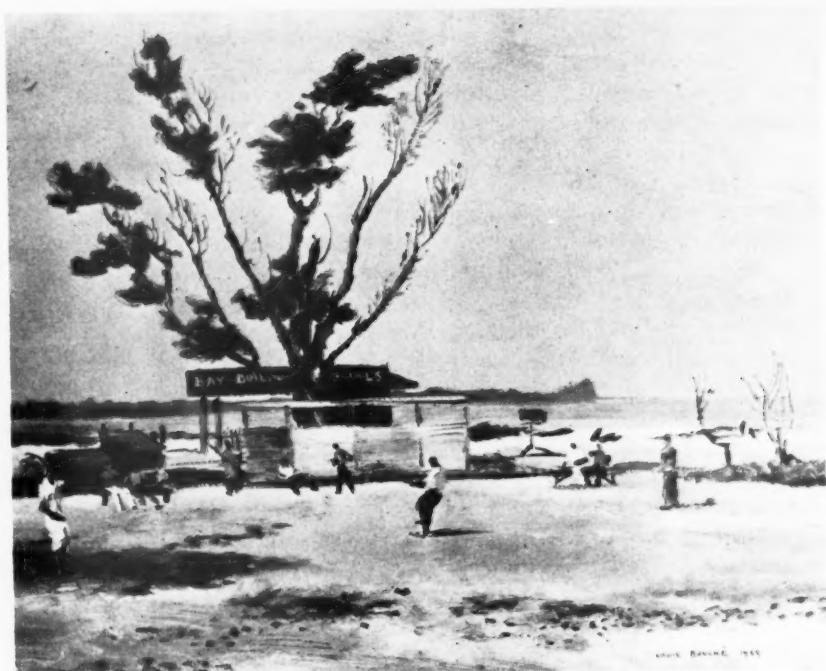
THE DOCUMENT

24x30 inches



LONG ISLAND BALL GAME 20x26 inches

When Bouche began to work on this picture, the boys gathered and watched over his shoulder. One asked, "Whatcha' doin' that pitcher fur, the newspaper?" "No," replied Bouche, "I'm doing it for the Metropolitan Museum of Art." A few months later it was purchased by the Met.





VALENTI ANGELO

A TUSCAN SPIRIT TRANSPLANTED

BY NORMAN KENT.



HE AMERICAN AND BRITISH armies edge their way closer to the eternal city. The Italian terrain is blasted by the fire of heavy guns. Italy, the land of Art, is in danger of being leveled—her people impoverished, her wealth, largely figured in terms of her monuments to which the rest of the world made pilgrimage, diminished. Rome has been sacked several times in her long history. Atilla the Hun and his hordes were there centuries ago. They are back again. But in-between her great days and her hours of despair, others, whom the world loves and honors, were there too—St. Paul, John Keats, Raphael Sanzio. Yes, and millions of others, the great and the simple. What did they find here? What will remain?

One thing is certain. This land was blessed from the beginning with a spirit—an almost indefinable, strangely magnetic spirit. It can't be measured and it's hard to explain, but it's there. Many expatriates left their homelands to spend their lives within its borders, from the Alps in the north to the Tyrrhenian Sea in the south. The mathematician makes a pilgrimage to Pisa; the musician, to Milan; the painter must go to Venice and Florence; the sculptor travels the road to Rome. Their heroes are gone but the air they breathed is still charged with the same spirit. Beauty is always hard to explain. But there it is. Out of the vortex of war comes this one comforting thought. Beauty will not be extinguished. The land of Da Vinci, Dante, Gallileo, and Garibaldi, having nurtured many native sons to love art, literature, science and liberty, will forever belong, in spirit at least, to the whole world of *humane* men.

Valenti Angelo, painter, sculptor, writer, and book illustrator was born in a small village in Tuscany, in 1897. He has written the story of his early boyhood in this pleasant land in a most charming fashion in *Nino*. It was his first book for children, published in 1937 by the Viking Press. The critics acclaimed this new writer whom they encountered in this autobiographical novel. They praised the story and delighted in its decoration which the author had made. But the best praise came from the world of children. They had found a new storyteller, and so it was that Valenti Angelo, born of poor parents, denied the benefit of formal schooling and largely self-taught in art, should find himself and his own struggle for self expression a source of consuming interest to children.

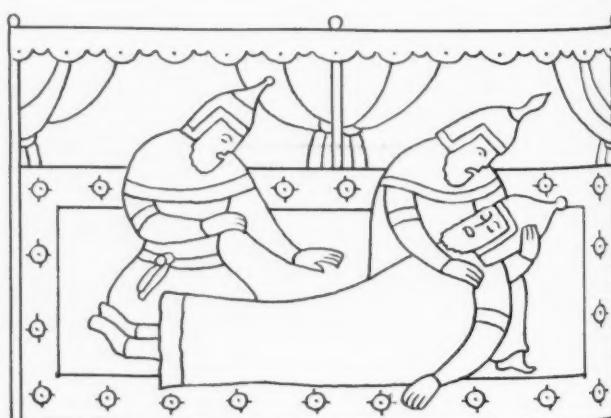
But I am ahead of my story and must go back to Tuscany. The Italy of Angelo's boyhood was poor,

Economically, it was almost impossible for a man to rise beyond the station which birth had given him.

America beckoned. Thousands of Italians, loath to leave but anxious to earn the right to greater privilege, made the long journey to our shores. Many stayed along our eastern seaboard, but some, more venturesome than others, traveled inland to our industrial cities, and still fewer made the longer trip to California, where they found an atmosphere and clime nearest to the land they had left. One of these was Angelo's father.

At the end of five years, Mr. Angelo was able to send for his family. Their arrival in California, after a long trip from Genoa, was consummated by a reunion in which the whole Italian community of Antioch joined. Antioch, located in the fertile San Joaquin Valley, is about thirty-five miles south of San Francisco. To Valenti Angelo it is, and always will be, "the most beautiful valley in the world."

Valenti began drawing before he left Italy, and the older he grew the more he wanted to devote all his time to art. His chance finally came when he was nineteen. He had attended only a few evening classes in San Francisco but had done independent study in the museums and libraries in his free hours after work. Hearing about an opening in an engraving plant, Angelo was finally able to convince the manager he could handle the job. (It consisted of doing general commercial art work.) Angelo admitted to me he had to solve many problems as he went along. But such is the benefit of self-education that he never forgot what he had learned.



A pen drawn illustration for "The Book of the Thousand Nights and a Night." Printed by Rudge for The Limited Editions Club, 1935. Angelo made a thousand line drawing for this book!



A scratchboard drawing for "Nino." All of the illustrations for this book were printed in a gray-green color; they were used as chapter headings, tailpieces and text illustrations.

The artist worked for his firm for five years. He was steadily advanced in salary and position until he became the head of his department. His firm made the plates for college annuals and it fell to Angelo to design many of these elaborate books for several of the big universities in the West. This obligation was Angelo's introduction to the world of bookmaking. It took a lot of courage for him to leave a lucrative job and turn down a still more flattering offer to remain. But Valenti Angelo had discovered the Grabhorn brothers, printers of fine books, and he wanted to be a part of this amazing company whose singular idea was to print beautiful books.

The Grabhorns, Edwin and Robert, had achieved a national reputation for printing — largely, privately printed limited editions on handmade paper from hand set type with craftsman bindings—printing that met no deadline, but was always a perfect specimen—and printing that cost lots of money, made the collector covetous, but left the printers poor. The Grabhorns wanted Angelo to come into their shop, recognizing his natural talents as a decorator, but they could only afford to pay him one fifth of the salary he was offered to stay at the engraving company. Angelo astonished everyone but himself by promptly accepting their offer! This is as characteristic of Angelo today as it was in 1926. A certain amount of money he must have, but freedom to work is something Valenti Angelo cannot be without. The Grabhorns could and did allow him this freedom.

That the artist was worthy of such confidence is today a part of the history of fine press books in this country. Angelo stayed with the Grabhorn brothers seven years. Here he learned every step of setting type and printing. During this period he decorated 45 books, a number of which he designed throughout, together with thousands that passed through his hands for individual illumination.

His very first book, "The Voyages of Amerigo Vespucci," won the gold medal at the American Institute of Graphic Arts. Is it therefore any wonder that he was inspired to go on to become one of the finest artists of the book in America? Proof lies in the fact that beginning in 1927, twenty-five books illustrated by him have been included in the "Fifty Books of the Year."

One of his greatest successes is worthy of special mention here. It concerns the great folio edition of Walt Whitman's, *Leaves of Grass*, a page of which we reproduce. For nine months, Angelo experimented with illustrative processes and styles trying to find the perfect form to suit both the rugged strength of Whitman's poetry and to complement the eighteen point (Newstyle) type Fred Goudy had made especially for this book. At last a decision was reached. Angelo's first plan was selected—thirty-eight simple linear woodcuts which the great poet himself would have approved. Angelo does not feel his many other experiments for this book had been a waste of his time. Out of his long struggle he had gained a mastery and a confidence to do this challenging decoration. The Grabhorns', *Leaves of Grass*, published by Random House in 1930, has been frequently cited by discerning critics as the finest book ever printed in the United States.

When, in 1933, Valenti Angelo left California to come to New York, he had accomplished a distinguished volume of work. He had decorated books large and small; he had used pen and ink, scratchboard, lithography, and the woodcut; he had mastered that difficult and exacting art of illumination. In all of these, however, one strong, primitive Italianate quality predominates. That quality or character is restraint. Angelo's work in book decoration is distinguished by its appropriateness—by the fact his selected medium and the type always appear "made for each other."

And indeed, they were. Angelo does not use models, preferring instead to create ideal types and conventionalized forms. This practice gives his work its archaic character, consistent with his appreciation for the work of the early woodcutters, scribes, and illuminators. Examine carefully these illustrations we are privileged to reproduce. You will have to take our word for character in the originals we cannot display—beautiful paper of just the right weight and texture, the

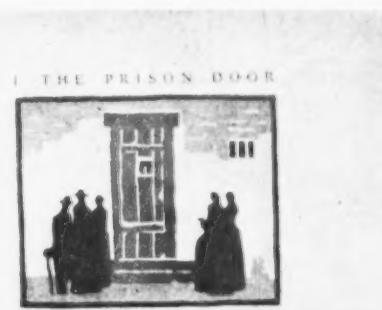
text continued on page 21



A brush drawing for "Hill of Little Miracles" written and illustrated by Valenti Angelo. The Viking Press, 1941.



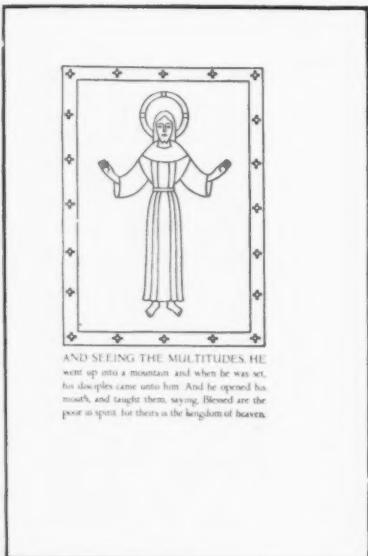
Reproduction of frontispiece by Valenti Angelo, originally printed in brick red, gray-blue (stars) and black (type). From "The Long Christmas" by Ruth Sawyer. The Viking Press, 1941.



A throng of bearded men in rugged garments and grey, steeple-crowned hats, intermixed with women, some wearing bands, and others bareheaded, were assembled in front of a wooden edifice, the doorway of which was heavily timbered with oak and studded with iron spikes.

The founders of a new colony, whatever their purpose of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery; and another portion as the site of a prison. In accordance with this rule, it may safely be assumed that the forefathers of Boston had built the first prison-

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VALENTI ANGELO

A page from "The Scarlet Letter," published by Random House in 1929. Angelo designed and cut 24 woodcut decorations for this book. Printed by the Grabhorn Press from the original four color blocks.



A page from "The Psalms of David," published by the Peter Pauper Press. The initials designed by Angelo were printed in red. (Line cut, courtesy Linotype News.)

Miniature reproduction of the opening page of Valenti Angelo's Golden Cross Press edition of "The Sermon on the Mount." The illustrations were hand colored and illuminated following the printing of the sheets. Page size 7 1/2 x 11 1/4 inches. Edition strictly limited to 110 copies. (Line cut, courtesy Linotype News.)

RANSON DIAZ, at the wheel, gazed wearily from side to side of the long stretch of concrete highway that led into the Nevada desert. Dona, his wife, dozed peacefully beside him. On her lap, a one-year-old also slept, unaware of the constant jolting and bouncing. In the back of the car, amid bundles and boxes, was the remnant of the family group. There were eight children all told, four boys and four girls. The twins, being girls, always remained inseparable. Now they were perched up on the ledge above the back seat. The children were continually quarreling. They were tired. The journey through Mexico and California had been long, and

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A miniature halftone reproduction of a page from "Paradise Valley" written and illustrated by Valenti Angelo. The Viking Press. The illustrations, printed originally in sanguine color, were drawn on zinc and printed by offset lithography.

CXXXVIII
WILL praise thee with my whole heart: before the gods will I sing praise unto thee. I will worship toward thy holy temple, and praise thy name for thy lovingkindness and for thy truth: for thou hast magnified thy word above all thy name. In the day when I cried thou answeredst me, and strengthenest me with strength in my soul. All the kings of the earth shall praise thee, O Lord, when they hear the words of thy mouth. Yea, they shall sing in the ways of the Lord: for great is the glory of the Lord. Though the Lord be high, yet hath he respect unto the lowly: but the proud he knoweth afar off. Though I walk in the midst of trouble, thou walt revive me: thou shalt stretch forth thine hand against the wrath of mine enemies, and thy right hand shall save me. The Lord will perfect that

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BOOK XI.] A SONG OF JOYS



Reproduction of woodcut for "Leaves of Grass." Nearly original size. Blocks were knife-cut and printed with the type.

perfection of the letter-press printing which the reproductions only suggest. But you can see the design of the pages, the disposition of the type and decoration, the relation of the elements to each other. These things Angelo learned slowly but well. He studied the great books of the past—especially those thoroughly handmade books from the early period of Italy's Renaissance—the Florentine and Venetian books of the fifteenth and early sixteenth century. These masterful books, that are characterized by a sobriety and charm before the sophistication of the latter period set in, were his models. Don't be misled. Angelo is no imitator. He is carrying on a great tradition and his work has been *inspired* as the work of the illustrious book decorators of the past was inspired by a desire to create beautiful works.

Angelo's years in New York have duplicated his success in California. Shortly after the establishment of his studio in Bronxville, New York, he began executing important commissions for George Macy of the Limited Editions Club, Peter Beilenson of the Peter Pauper Press, and others. Preferring to do the kind of work he enjoys most, Angelo has turned down many opportunities for work in allied fields—work that would rob him of the liberty he knows how to use so well. It is important to state that between book commissions Angelo devotes himself with equal ardor to his painting and sculpture. As early as 1928, his paintings had achieved considerable fame, found many ardent purchasers. In fact, Valenti Angelo has always been torn between his love of books and his love of painting. By retaining his independence, he is able to do both.

This artist is not satisfied with what would be for

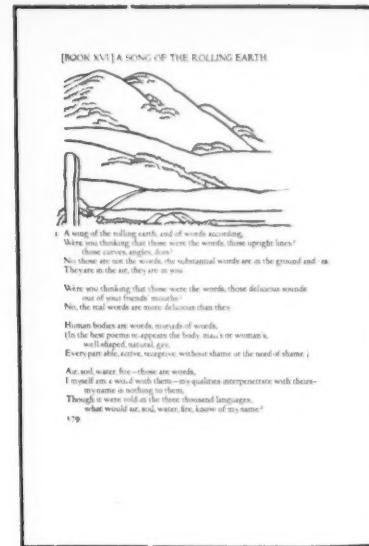
many a most successful career. He wants to increase the perfection of his art. This elusive star he feels is always just out of reach. As we mentioned earlier, he has turned to writing books for children, using his own background and early struggles as lively material. And again, one fine juvenile has followed another until the sixth is about ready for the press. When he wishes to gauge the interest of his young readers he turns naturally to his own children, and for critical assistance, to his devoted and artistic wife. Under the encouraging guidance of Miss May Massee, able director of children's books at the Viking Press, Angelo has been able to exercise his artistic talents in this exacting field, also.

His story should be an inspiration to other artists. It would be difficult to find a more impressive interpretation of Valenti Angelo's art than a foreword contributed by the late Sherwood Anderson to an exhibition of the artist's paintings some years ago. We use it here as a conclusion, for though it speaks of painting, it does, with equal appropriateness, apply to Mr. Angelo and his whole artistic outlook. Sherwood Anderson wrote: "I think there is power of feeling in these paintings, and that the power goes out of them into a room and returns into them."

"I think we Americans need this kind of painting and this kind of painter."

"I think we need such paintings in our houses. I do. They are reaching for some lost dignity in man and in reaching, help bring it back."

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*Martha Sawyers
in Bali in 1937*

M A R T H A S A W Y E R S *Illustrator of Oriental Lore*

Among the books which fed the mind and imagination of Martha Sawyers when she was a tiny girl in Cuero, Texas, was one entitled "Religion of the Far East." A forbidding title to be found in a nursery! However, for the little Texan lass this volume became a magic carpet upon which one might journey at will—and that was rather often—into strange and exotic lands on the other side of the world. To be sure, she learned very little about the religious philosophies of their inhabitants; but the pictures of their ceremonics, surroundings and ways of life convinced her that the people of the Orient were just about the most fascinating people on earth. She still thinks so, indeed so passionately that she is willing to be pigeonholed by art editors as an illustrator of Asiatic lore.

That does not narrow her field of action as greatly as one might imagine, especially in these latter years when, willynilly, our interest in the Orient has become far from casual. The supply of artists with any kind of oriental background is severely limited and publishers are fortunate, when a Pearl Buck or a Mona Gardner feature comes along, to have Martha Sawyers in the offing. Dr. Roy Chapman Andrews found her equally useful for his treatise on *The Future Man* in *Collier's*. In her series of drawings for him she reconstructed the Java ape man and other types leading up to and including the Man of the Future as envisioned by the scientist-explorer. When China Relief looked about for a poster artist, there again was Miss Sawyers who had lived and painted in Peiping until the advancing tide of Japanese aggression all but shut off her escape to Shanghai. Indeed, the war was raging at the Marco Polo bridge two weeks before her departure.

Life, in its January 24th issue, reproduced, in color, several of her pastel drawings of oriental types in the British Merchant Navy. As this is being written the

originals of these are on exhibition at the Ferargil Galleries in New York. F. N. Price, in the catalog foreword, gives the following thumbnail picture of the artist's colorful background:

"Martha Sawyers came out of the heart of Texas to New York (a cheer for the Art Students League). To paint in Paris, to work in Bali, where the men know pigs and rice and the natives dance and the women are beautiful. So on to Penang, Singapore, Sumatra, Java, Hong Kong, Shanghai, Peiping. So that now she is an ambassador of the Orient. Later there was Mexico and men in white pajamas, women with dark long skirts and a black shawl from which generally emerged a little brown baby. So she brings us a bright picture of the other sides of the earth, unbelievable peoples and places. Only a great love for these could have exacted the hundreds of paintings asiatic-oriental. Hard work that perfected a technique and color brilliant and authentic. To quote (in part) the dean of American art critics: 'Her line is as fluent as it is sure, and her color while giving exotic brilliance, its value is nevertheless restrained in good taste.'"

Miss Sawyers never planned her career as an illustrator; she had it thrust upon her. Returning from the round-the-world tour that she and her husband made in 1937, she exhibited in the Marie Stern Galleries drawings and paintings she had produced in the Dutch East Indies and in China. Her pictures were seen by William Chessman, art editor of *Collier's*, who happened to be in need of such an illustrator as Miss Sawyers certainly seemed to be. Since then, *Collier's* having discovered her has had first though not exclusive claim upon her brush.

Her study at the Art Students League was principally under the tutelage of George Bridgman and George

Continued on page 31

*Reproduction by courtesy of
Collier's and Ferargil Galleries*



Chinese Woman

*Pastel portrait 19x24 inches
The head is done mostly in
sanguine and black with
moderate use of cool colors.*



China Relief Poster by Martha Sawyers

Painted in oil colors on canvas



*Balinese Man 19x21 inches Drawn in
pastel, from life, in 1937. First reproduced
in Collier's in color.*



MARTHA
SAWYERS

Composition sketches in pencil for the Chinese Garden illustration. There is no intervening step between the accepted pencil study and work on the final canvas. The figures are first drawn freely on the canvas with a small round sable brush. Thin oil washes (oil color diluted with mineral spirits) are then applied, in much the manner of watercolor, before any impasto painting is done.



A Chinese Garden Oil on canvas, 24x32. Originally reproduced in color as an illustration for Collier's. Miss Sawyers' technique is demonstrated in the exact-size detail below. There is very little impasto on the canvas which is mainly treated with thin oil washes. Note the crayon-like handling—the result of applying the paint with relatively small brushes, and scraping the canvas with strokes of a knife blade.



Reproductions by courtesy of
Colliers and Ferargil Galleries

Plagiarism in Art



TAUBES' page

Frederic Taubes, prominent American painter and authority on technical matters will, each month, discuss some phase of the painters' problems. He will also be glad to answer questions, technical or otherwise on this page. Address him care of American Artist, 330 West 42nd Street, New York. Questions will be answered in order of receipt.

Dr. M. J. G., Poterville, Cal., writes in part: May I be permitted to suggest a subject for discussion in AMERICAN ARTIST that would help me and perhaps others? Would you please write an article setting forth the principles of the distinction between originality and plagiarism?

To be specific, my personal problem is this: I am an amateur working mainly in sculpture. The nearest big city (Los Angeles) is 175 miles away. I live in a small place where models do not exist, so I try to do mostly animals. I use wood and the granite of the Sierra Nevadas which are very close to my home. Now I have seen, in books and magazines, several poses of cats that William Zorach has done in granite boulders, and I like them well enough to want to do a cat too. If I do, where do I stand ethically and legally?

Taubes' answer to the question:

There ain't no such animal as plagiarism in art. No one produces art from out a vacuum. All painters and sculptors draw from artistic experiences of the past or the present. That does not mean that artists should habitually have their hands in the pockets of others. Of course the more one borrows from his neighbor, the more he takes away from himself. Let's consider a concrete case: Should a semi-skilled practitioner copy, for example, works by a Modigliani, a Matisse, a Dufy, etc., and sign them with their individual names it would be plain swindle. Naturally, no one would know the difference; in fact such a copy might easily be superior to the original; but, nonetheless, "copying" a signature is a fraud. Should, however, a painter sign his own name to his work, no one might prevent him from copying the work of one of his colleagues (dead or alive). No moral turpitude is involved in such an act. The old masters did not mind being copied. Indeed, it was common practice for pupils to use the designs of the masters for their own work; often they copied their masters' works to the last details. Sometimes it was a famous master who copied a work of his competitor. As a rule, such copies were not signed at all, or they carried the name of the copyist. That is why, today, there is often much confusion as to what is an original Raphael or a Giulio Romano or a Sodoma. Even Rembrandt made drawings after some of Lastman's, his teacher's work, and used them for his own paintings. On the other hand, it was an accepted practice that an old master would sign a painting executed entirely by his assistants. So here, an original signature was put to a "fake" painting. Raphael himself did not hesitate to sign, with a flourish, paintings he had hardly inspected. (Such paintings were sent by Lorenzo de' Medici to Francis I of France and his spouse as tokens of friendship or, to put it straight, as means of appeasement. *Jeanne D'Aragon*, and the large *Holy Family*, now [once] in the

Louvre, were among these.) Where do we stand here legally? These questions, I suppose, would stump even our old wise men in Washington.

In contrast to the lack of concern of the old masters regarding their artistic property, our presentday Colossuses are most jealous of their small inventions. Whoever gets such a brilliant idea as to

put two eyes on a face viewed from profile hurries to register his find with the custodians of things esthetic. Today, due to the endeavors of some of our art promoters, some of the alleged art has taken on the aspect of a four-ring circus where the performers try to outdo one another in febrile though feeble acrobatics.

TAUBES' QUESTION AND ANSWER DEPARTMENT

Miss D. J. L., Holyoke, Mass., asks:
How does one execute glazes on a portrait?

Answer: Glazes are used in the shadow parts exclusively. Lights are always opaque. In order to paint glazes on a portrait, a light underpainting in the shadow parts is essential. Such an underpainting may be light-gray, light-orange, light-pink, or it may be white, or some other light tint. The color of the shadow is then thinly applied to the underpainting. A thinly applied shadow will reveal to a greater or lesser extent the nature of the underlying color. For more information read "The Technique of Oil Painting" and "Studio Secrets."

Question 2: How did Renoir achieve his effects of green, blue, and red?

Answer: In contrast to most of the Impressionists, Renoir often employed glazes because he was acquainted with the use of transparent colors from the time when he worked as a porcelain painter. Green colors were often obtained by superimposition of transparent blues and yellows. Although these colors are not mixed *de facto*, the eye will conceive these superimposed colors as if they were mixed. Red and blue colors can not be produced in this manner. But one finds in Renoir very often a superimposition (or close proximity) of blues and reds; the first used in a transparent, the second in a semi-opaque manner. Various shades of violet hues were obtained from such combinations.

Question 3: How did Cézanne succeed in retaining the brilliance of his colors although he painted in thin oils?

Answer: Cézanne did paint in turpentine-diluted colors, but paintings executed in this manner have no brilliance; on the contrary they darken and yellow. A coat of varnish may lend to such colors some semblance of life. Such measure of luminosity as is found on some of Cézanne's paintings executed with impasto results from an interchange of cold and warm color dabs.

Mrs. G. K., New York City, asks:
I have read in a recent issue of an art magazine a statement made by a painter to the effect that all great art is "social art." Is this true?

Answer: "Social," according to my dictionary, pertains to "men living in so-

cietry." I am afraid that the painter whose statement is quoted is not quite right. All painters—including the author of this column—have a common professional disease, namely, they contend that they do "precisely what the great masters did." Well, take it with a grain of salt, or perhaps with two grains. No, social art was practiced only on the rarest occasions. "Men as living in society," as a rule, were not the object of the great masters concern, (except when painting portraits or historical scenes). Angels, devils, saints, and all sorts of heathen fantasies cannot be considered social art. But all this is really beside the point. Whether a painter paints a social subject or a pickled dragon, matters little. The painter does not have to love or hate the object of his attention in order to be convincing. In order to succeed, the painter needs, like a surgeon, a good measure of objectivity. A surgeon does not love nor does he hate a tumor—he takes it out. As I see it, the religious paintings of the rogue, the blasphemist, and nun-seducer, Filippo Lippi convey at least as much pious feelings as the paintings of the saintly, Fra Angelico. Once more: The preoccupation with social—or any other causes—has nothing whatever to do with the powers which activate the painter's brush.

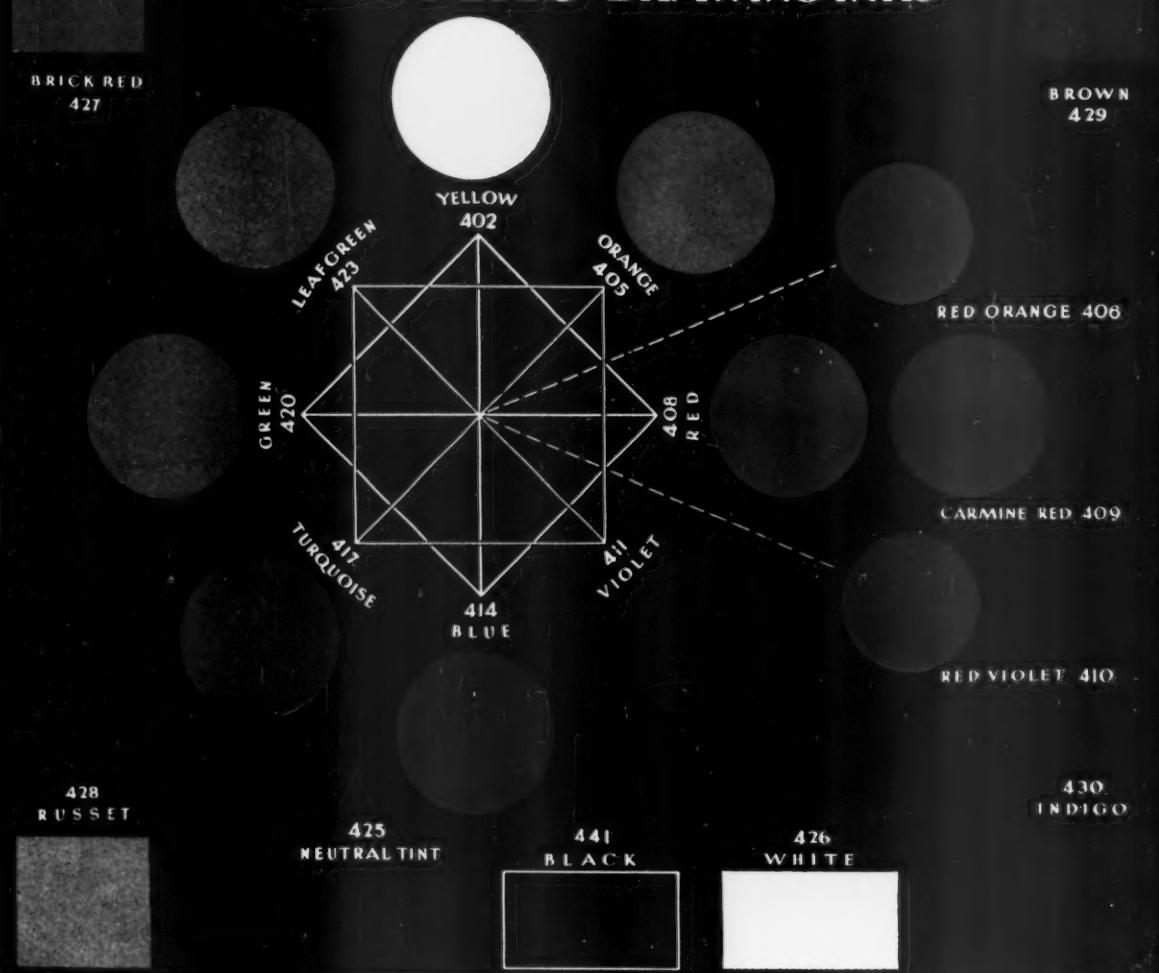
Question 2: Why are our contemporary painters so jealous of one another? Is this characteristic of our times?

Answer: Not at all. In this respect not many changes have occurred, I presume, since the time of the "muralists" from the Magdalenian period. But let us consider a situation as presented by Sebastiano del Piombo, who lived in a time when art was at its prime. Wrote he to Michelangelo: "It is a pity that you were not in Rome, so that you might have seen the two recent paintings done by that 'chieftain of the synagogue' (A current contemptuous nickname for Raphael). You would have most certainly hated them. I shall say only that nothing would have been more contrary to your taste etc., etc."—just a friendly gossip by one of Raphael's colleagues. As a characteristic fact as to the jealousies of artists, I shall mention that every successive architect working on Saint Peter's Cathedral did his best to discredit the work of his predecessors and to counteract his predecessors' intentions.

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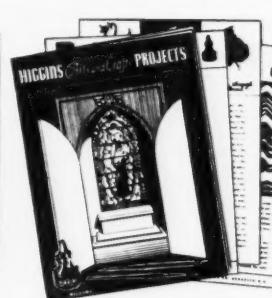
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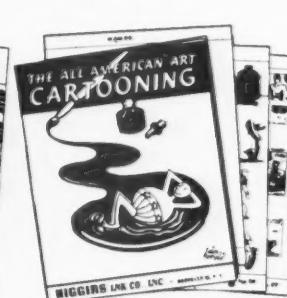
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Taubes' AMATEUR PAGE

Taubes discusses BACKGROUND TREATMENTS in Portrait Painting

This article pre-prints a portion of the chapter "Painting a Portrait, Step-by-Step" in Frederic Taubes' forthcoming book, "Oil Painting for Beginners." (Watson-Guptill Publications)
Ready in the fall

Since the background often covers large portions of the painting, it will contribute to a lesser or stronger degree to the general appearance of the painting.

When painting a background, the following principles should be observed: The background should aid the plasticity of a figure. It should not dominate the figure through colors and the effects of light and shade; this implies that the background should not be more active than the main motif. When painting the background, one should keep in mind that its function is to aid and to emphasize the main motif. This is the reason why it would be a mistake to paint the background first and the figure last; so long as the figure is not finished, the background should be neutral—non-committal. When the main motif has advanced far enough, finishing of the background may proceed. The final co-ordination of a background and a figure may then be carried out.

A background for a portrait may be anything from a backdrop, a piece of cloth, a void, a kitchen interior, to a Grand Canyon panorama. Since a discussion of the endless possibilities is rather futile, we shall consider the principles of the background function in relation to the figure, assuming that the background is an empty space influenced by light and shade. The following are the characteristics of the backgrounds which are here demonstrated in the five halftones.

- A. Dark background and light appearance of the figure
- B. Dark silhouetted figure on light background
- C. Shadows of the figure blending with the shadows of the background, and the lights of the figure blending with the light of the background
- D. Dark masses against light masses and vice versa
- E. Irregular distribution of light and shade, aiming at dramatic emphasis.

Simple colors of neutral character will usually be more suitable for the background of a portrait than complex or brilliant ones. I don't mean to say that a stark red, yellow, green, or other strong color should be ruled out for use in backgrounds. But the perfect co-ordination of strong colors of a background into the general color scheme of a painting entails certain difficulties. The beginner would therefore do well to acquaint himself



A Dark background—light figure

first with simple color combinations, like the following:

(Ochre, in this list, means yellow ochre.)

White, ochre, black
White, ochre, ultramarine (or Prussian blue), black
White, ochre, Prussian blue, umber
White, ochre, Venetian red, viridian green
White, cadmium yellow (or orange), black
Naples yellow, black
Naples yellow, black, umber

As we see, these colors represent combinations of warm colors—ochre, cadmium yellow, Naples yellow, Venetian red, umber—and cold colors—black, ultramarine, Prussian blue, viridian green. The variations which may be achieved with these simple colors are endless.

What tools should be used for painting the background—whether bristle or soft brushes, or the palette knife—depends on the texture which one plans to effect. It is best to start painting the background with a rather large bristle brush; in the final stages soft hair brushes or the palette knife may be employed.



B Dark figure—light background



C Shadows of figure blending with the dark background and lights blending with the light background



D The lighted part of the figure set against dark background and the dark outline against light background



E Irregular distribution of light and dark areas of the background

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MORE ABOUT LUMIPRINTING

The limited space at our command in these days of paper shortages unfortunately prevents us from using much of the material on Lumiprinting which reaches us since our publication of Joseph di Gemma's book on the subject. However, di Gemma himself was in the other day—he is now in service—with a new development which should interest many readers.

The drawing at the left was done in wash on ordinary bond paper. It was then used like a photographic film: A sheet of regular photographic paper was placed in contact with it and exposed to the light, making the photographic print shown in the center. This paper print was then used as a negative for printing the final positive print shown at the right, which again was on regular print paper. An endless number of these prints could be made from the paper negative. Pen, pencil, or any other suitable light stop could be used on the original drawing in place of the wash.

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Shulkin completed a large mural for the Barbizon Plaza Hotel, and recently another in fresco for the Canajoharie, N. Y., Post Office. He has won several mural awards in Competitions of the Section of the Fine Arts (United States Treasury).

GALLERY NOTE

Anatol Shulkin's paintings are regularly shown at the Midtown Galleries, 605 Madison Avenue, New York.

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Returning from an around-the-world tour in 1937, Martha Sawyers exhibited drawings and paintings she had produced in Bali, Java, Sumatra and China, and quickly became famous as an illustrator of Oriental lore in fiction magazines. Chosen to create the poster publicity of China Relief, she has been called "an ambassador of the Orient."

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MARTHA SAWYERS

from page 22

Luks. She had greater sympathy for the teaching of Bridgeman than for that of Luks, an understandable bias when we remind ourselves that although Miss Sawyers paints, her approach is that of the draftsman rather than of a painter such as Luks, an exponent of broad, luscious brush-work. She wields her brush pretty much as she uses her pastel sticks in her portrait studies; with these crayon-like strokes she builds up her forms on top of thin washes of color. And with a knife blade she often produces line technique by scraping through dried color tones to the canvas, handling the knife blade as though it were a stick of crayon. She paints with a medium-mineral spirits (refined kerosene)—that gives her work as rapid a drying quality as watercolor or gouache. Thus she is definitely a "dry worker," insisting that her canvas be dry at practically every point where she applies a brush stroke.

Her technical manner has been influenced by the very first professional work she did after leaving the Art Students League. This was in the studios of J. & R. Lamb, creators of stained glass windows. She says that her present method of work is really founded upon that which she employed in painting on glass with a "needle" in the Lamb studios.

Miss Sawyers' illustrations are invariably done in oil color on canvas. After she has developed a composition plan with her pencil she makes one or more small color studies in oil or pastel. Then she proceeds on her final canvas, first sketching the subject with a round sable brush and thin oil color. She employs impasto with reservation, much of the canvas being covered with a watercolor-like rendering of oil paint greatly diluted with mineral spirits.

Models have been something of a problem, though now she finds among her circle of acquaintances many oriental friends who are willing to pose for her illustrations. The Asiatic relief agencies also supply types on occasion. There have been times when she has resorted to "kidnapping" types encountered on the streets. An old Chinese actor from Chinatown has many times posed for her.

Martha Sawyers is the wife of William Ruesswig, the well-known illustrator. The Ruesswigs live in a New York apartment that boasts two studios which enable both artists to maintain their professional independence.

Miss Sawyers is petite, vivacious and has a very disarming manner that must account for her success in overcoming the diffidence of native peoples of the Orient. One can scarcely imagine declining to pose for such a pleasantly persuasive and sympathetic person.

BOUCHE

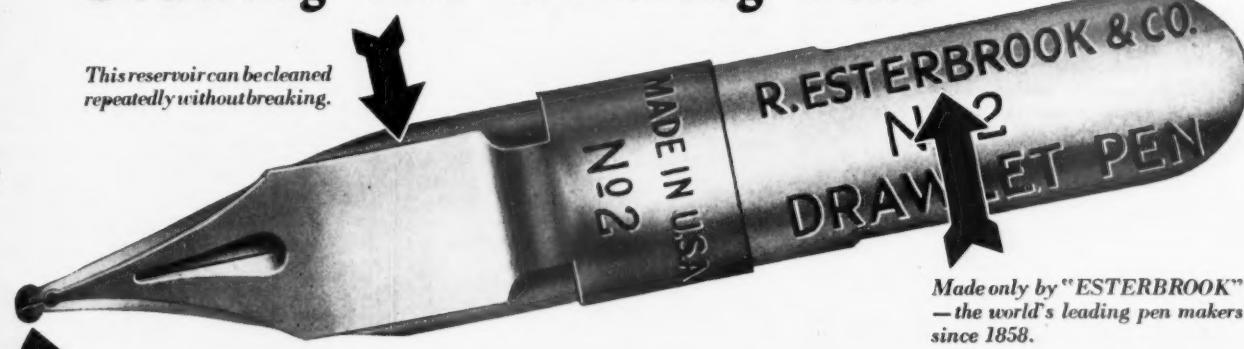
from page 16

the artist's talents with the more remunerative demands of business and commissioned art. In 1926 he began painting murals, working for various interior decorating firms, at times employing several other artists in the adorning of many of the finest homes in America. His public works in this field include murals for the Department of Interior, Washington, D. C., and panels for Radio City Music Hall in New York, where the gamut of his taste runs from Hamlet to a burlesque queen. The Pennsylvania Railroad Company, two years ago, called for the brush of Louis Bouche to create murals for its new streamlined club cars. These decorations were reproduced in color in *Life* in its August 1941 number. Bouche has also painted commissions for *Fortune* and for national advertisers.

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ETCHING AND DRYPOINT

Reprinted from *Handbook of Print Making and Print Makers* by John Taylor Arms, Macmillan.

In making a drypoint the artist draws his subject directly in the plate with a very strong, sharp needle. The depth of the line is governed, not by the use of acid [that has no part in this process] but by the degree of pressure used in drawing. A thin strip of metal, known as the 'burr', is thrown up beside each line. In printing, the burr holds the ink as well as the line, lending added richness to the proof. The artist may remove, with a sharp-edged tool called a 'scraper', as much or as little of the burr as the tonal effect desired may dictate.

"Corrections and alterations are made on an etched or drypointed plate by scraping and rubbing the lines out with scraper and 'burnisher.' As this makes a depression in the plate which would hold the ink and print as a spot, it is necessary to 'knock up' the plate from the back, with a small hammer, until the original level is restored where the scraping was done. The scraped area is then cleaned of scratches with various fine abrasives. An etched plate may now be re-grounded, drawing may be added, and further biting done.

"A plate containing very delicate etched or drypointed lines, which would wear quickly in printing, may be steel-faced, thus assuring the artist a fair edition."

* * *

From the above, it is clear that a drypoint is really a kind of engraving rather than an etching. In the creation of an etching, the lines are "bitten" into the plate by the action of acid. First, the plate is coated with a thin acid-resistant "ground." Next, the grounded plate is blackened by the smoke from a tallow candle, to prevent glare from the brilliant copper, and assist the artist to see the progress of his design as he draws through the ground, laying bare the lines which, in the bath, will be etched into the plate.

After the plate has been etched in the acid bath (nitric or hydrochloric) the ground is removed and the plate is ready for printing. This important process is the same for all *intaglio* plates, including those "wet," or acid processes—etchings soft-ground etchings, aquatints—and those "dry" or engraving processes—drypoints, line engravings and mezzotints.

In spite of the real difference between etching and drypoints, the latter are frequently incorrectly classified as etchings. The fact that some textbooks on printmaking call drypoints, "etchings" has encouraged this confusion.

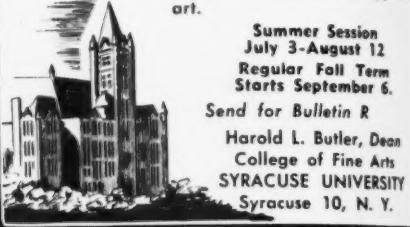
For more complete clarification of this involved situation your editors refer you to the graphic arts section of the Encyclopedia Britannica.

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BULLETIN BOARD from page 4

McCANDLISH AWARDS for 1944 will be given for 24-sheet poster design advertising any brand of cigarettes, gasoline or soft drink. For all American artists and art students. Prizes will total \$2,000. Entries due by April 20. H. A. Speckman, McCandlish Lithograph Corp., Roberts Ave. & Stokley St., Philadelphia.

THE AMERICAN UNIVERSITY, WASHINGTON: Two \$360 and three \$180 four-year scholarships in creative painting in career program leading to B.A. degree and certificate in Art Education. Course given at Phillips Memorial Gallery Art School under direction of C. Law Watkins. Graduate work leads to M.A. degree. Art treasures of Washington utilized in program. For details and illustrated catalog: Pres. Paul F. Douglass, The American University, Washington 6, D. C.

UNIVERSITY OF ILLINOIS: Kate Neal Kinley Memorial Fellowship provides \$1,000 for one academic year of study under program approved by Committee. Place of study may be in any approved educational institution or with an approved private master. Open to graduates of the College of Fine and Applied Arts of Univ. of Ill. and to graduates of other institutions of equal educational standing, whose principal studies have been in art, architecture or music. (Applicant must not be more than 24 yrs. June 1st.) Applications due May 1st. For details and application blanks: Mr. Rexford Newcomb, Chairman, Kate Neal Kinley Comm., Urbana, Ill.

UNIVERSITY OF ILLINOIS: Lydia E. Parker Bates Scholarship in Fine Arts provides scholarships in varying amounts for students, undergraduates and graduates in Art, Architecture, Architectural Engineering, and Landscape Architecture, who show promise in their field; who have superior academic records; and who cannot afford the University without financial aid. Grants good for 1 yr.; may be renewed. Applications should be filed with the Dean, College of Fine and Applied Arts, 110 Architecture Bldg., Urbana, Ill.

MONTICELLO COLLEGE, ALTON: Ten scholarships of \$200 each in any of the eight arts. For graduates of accredited high schools. Students must submit samples of their work and meet entrance requirements of the college. Applications and work due May 1. A. N. Sullivan, Dir., of Admission, Monticello College, Alton, Ill.

SYRACUSE UNIVERSITY: The College of Fine Arts announces the following scholarships to be granted by competition on July 15: Art, one \$400 and four \$200 scholarships; Architecture, one \$400 and four \$200 scholarships. Entries due July 6. Applications due before June 30. Dean H. L. Butler, College of Fine Arts, Syracuse Univ., Syracuse, N. Y.

GRUMBACHER'S NATIONAL SCHOLASTIC AWARDS: Cash awards and scholarships through 20th Ann. Nat'l Scholastic Awards. For American & Canadian High School students. Jury, Medium: oil. Closing date May '44. For entry blanks write M. Grumbacher, 470 W. 34th St., New York; or in Canada to 179 King St. W., Toronto, Canada.

HIGGINS 15TH MEMORIAL AWARDS: Scholarships, cash, honorable mentions & gifts through Drawing Ink Sec. of 20th Ann. Nat'l Scholastic Awards. For High School students in the U. S. and Canada. Closing date Spring '44. For complete information write Higgins Ink Co., 271 Ninth Street, Brooklyn 15, N. Y.

SCHOLASTIC AWARDS: National Exhibition at Carnegie Institute, Pittsburgh, May 20-June 4. Under sponsorship of Scholastic Magazine, 50 scholarships & prizes totaling \$5,680 will be awarded to high school students for original work of art. For students in 7th-12th grades, inclusive, in Canada, U. S. and possessions. Mediums: oil, watercolor, tempera, ink, pencil. Jury. Works due Mar. 25. For prospectus apply to your art teacher or write to Scholastic Magazine, 200 E. 42nd Street, New York 17.

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Old Faithful Products

The American Crayon Company, Sandusky, Ohio, has a very interesting catalog containing illustrations of its various products. Revised prices and out-of-stock materials are listed in an accompanying current sheet.

Eastern Arts Convention

After a vacation of a year the Eastern Arts Association will again hold its annual Convention. The dates are April 13th to 15th, and the place, the Pennsylvania Hotel, New York City.

Picture Frames

Frames are such a complement to any picture that the selection is important. Recently we have received from a famed frame house two circulars. One covers more simple frames suitable for exhibition purposes, while the other includes handcraft frames of antique woods, and shadow boxes. A copy of either of these will be sent on request.

Transparent Colors

Peerless Color Laboratories, Diamond Place, Rochester, N. Y., has available a series of folders on transparent watercolors. Included are color panels showing the various colors, and tints available.

Wood for the Artist and Engraver

Under the above title J. Johnson & Company, 22 North William Street, New York 7, N. Y., has issued an interesting folder explaining the suitability of different woods for different purposes, and containing practical hints on wood engraving. The cover of this pamphlet is a reproduction of an unusual wood engraving by Joseph di Gemma. A copy may be secured on application to the company.

Pyrography

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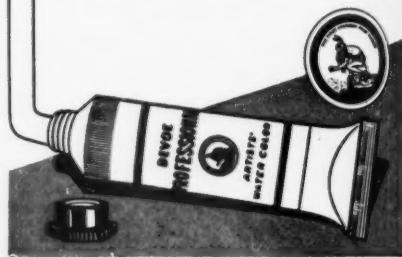
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Pottery Equipment

An interesting illustrated folder has been received describing a line of pottery wheels, furnaces, etc., as well as grinding materials and tools suitable for the school laboratory or the private studio. If you desire a copy of this please ask for catalog.

Silk Screen Supplies

Whatever one needs for silk screen work will be found described and illustrated in a catalog of the Atlas Specialty Company. Included are not only materials for the commercial screen process, but also sets especially arranged for teachers and students. Catalog on request.

Bocour Colors

Some artists much prefer hand ground colors to machine ground colors. Some even grind their own colors. Recently there has been received a little folder descriptive of these hand ground colors, which are distributed by Arthur Brown & Bro., 67 West 44th Street, New York 18, N. Y.

Sargent Colors

In a profusely illustrated catalog of some sixty pages, accompanied by current price list, the American Artists Color Works, 5601 First Avenue, Brooklyn, N. Y., illustrates and describes various Sargent products. These include pigments in tubes, painting sets, watercolor outfitts, dry colors, etc. A copy of the catalog will be sent on request.

Handicrafts

One of the most complete catalogs of craft materials and supplies, thoroughly indexed, has recently been received from the American Handicrafts Company. While some of the items may not currently be in stock, the little catalog is well worth having in any school file. It will be sent upon request to this office.

Ink Aids

The Artone Color Corporation has in preparation for free distribution an instructive booklet called "INK AIDS." This demonstrates various ways in which drawing inks can be used for drawing and painting. Included are such technics as dry-brush, scratch board, outline work, silhouette work, and brush and pen work in color. When the booklet is ready it may be obtained by writing to The Artone Color Corp., 17 West Third Street, New York 12.

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The above paragraphs are from a recently printed booklet called TWELVE TECHNICS. This shows various uses of the X-ACTO Knife in the arts and crafts. Send 10c for a copy.

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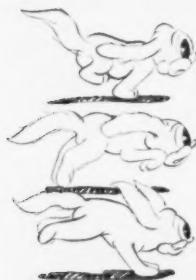
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Greek Revival Architecture in America. By Talbot Hamlin. Oxford University Press, New York. \$7.50

The so-called "Greek Revival" style has long been held in ill-repute by many authorities. Even the architectural schools have often stressed its faults rather than its virtues, pointing out that many buildings of this style were clumsy, ill-conceived, Parthenon-like copies in wood of motives originally designed for execution in stone, and for purposes wholly different from those of most of their American adaptations. And, true enough, our country does exhibit so many examples of this super-solid, over-formal sort of thing, where function was often sacrificed to effect, that it is easy to see why criticism should be advanced.

Talbot Hamlin, however, paints, in his latest volume, quite a different picture of the style. While by no means unqualified in his praise, he has succeeded admirably in demonstrating by means of a wealth of pictorial content, reinforced with a comprehensive and well-documented text, that the 19th century (and late 18th century) Greek influence on American architecture was on the whole far more beneficial than harmful—that it was, in truth, a dominant influence for good.

The book goes way beyond this, however, for as the reader turns the pages he will discover a thousand and one pertinent facts bearing on American development during a most vital period. The volume will therefore prove of far greater interest to the public at large than most works on architecture. To the student of history it provides a rare treat; and to the traveler—we are thinking of those days to come when an ample supply of gas can again be had—it could well act as a guide to many a shrine—north, south, east and west. The architect will delight not only in the biographical data on many architects and their achievements, but in the full bibliography and list of architectural articles bearing on the subject. A.L.G.

Camille Pissarro—Letters to His Son Lucien. Pantheon Books, Inc., New York. \$6.50

When Lucien Pissarro was twenty years old (1883) he left his father's home in Eragny, France, and went to London. For the next twenty years, during which time Lucien only returned to the Continent for visits, he was the recipient of a remarkable correspondence from his famous father.

Camille Pissarro was one of the founders of Impressionism. With Claude Monet, he had sought refuge in England during the war of 1870. During their sojourn in England they studied the atmospheric works of Turner and Constable and the new scientific discoveries concerning light refraction. On returning to France, these two artists gathered a small band of independent enthusiasts—Degas, Renoir, Sisley, Manet, Guillaumin, and a few others—and after 1878 adopted the derogatory term *impressionists* as the name of their "school." By the time Camille began writing his elder son Lucien, he was actually engaged in the struggle to gain collectors for his work—a struggle which ultimately brought him the rewards his great talents so richly deserved.

In fact, it is this week by week and month by month review of the painter's life—his trials and tribulations intermixed with a few joys—which form the basis for his revealing letters to his son. In them, he names names, and documents events with a certainty that should cause some squirming along New York's 57th Street. It is all most interesting reading—400 pages, interspersed with a collection of photographs of Camille and his illustrious sons and daughters, all of whom took to art like ducks to water. A large number of paintings, drawings and wood engravings by Camille and Lucien are also included, making 96 illustrations in all.

Lucien received an allowance from his father all during the years of this correspondence. Gradually, he was able to gain a following for his beautifully designed and printed books. Early in his career he had come under the spell of those two great revivalists—Charles Ricketts and Charles Shannon—to whom he owes quite as much for his inspiration in the woodcut as he does to his father for his constant advice, admonishment and practical encouragement in the form of an allowance. The father's faith in his eldest son was not misplaced. Recently an acquaintance, who knew Lucien Pissarro in London, told me he had grown old gracefully amid honors largely gained after his father's death (1903). Lucien Pissarro became world famous among the presses notable for the revival movement of fine typography. This revival was a return to the hand method of the Renaissance, which made signs use in illustration of the woodcut, both in black and white and in color.

It should be source of great pleasure for Lucien Pissarro (now in his 81st year) to see this handsome book—a tribute to his distinguished father—and less a compliment to him for his respect for the letters of Camille, père, which he has kept all these years and now shares with the world.

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Art Book Guide

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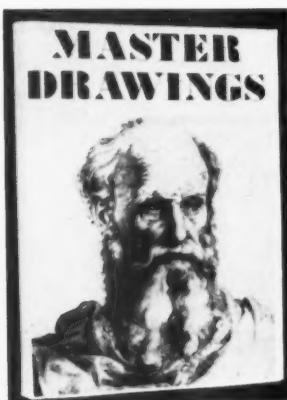
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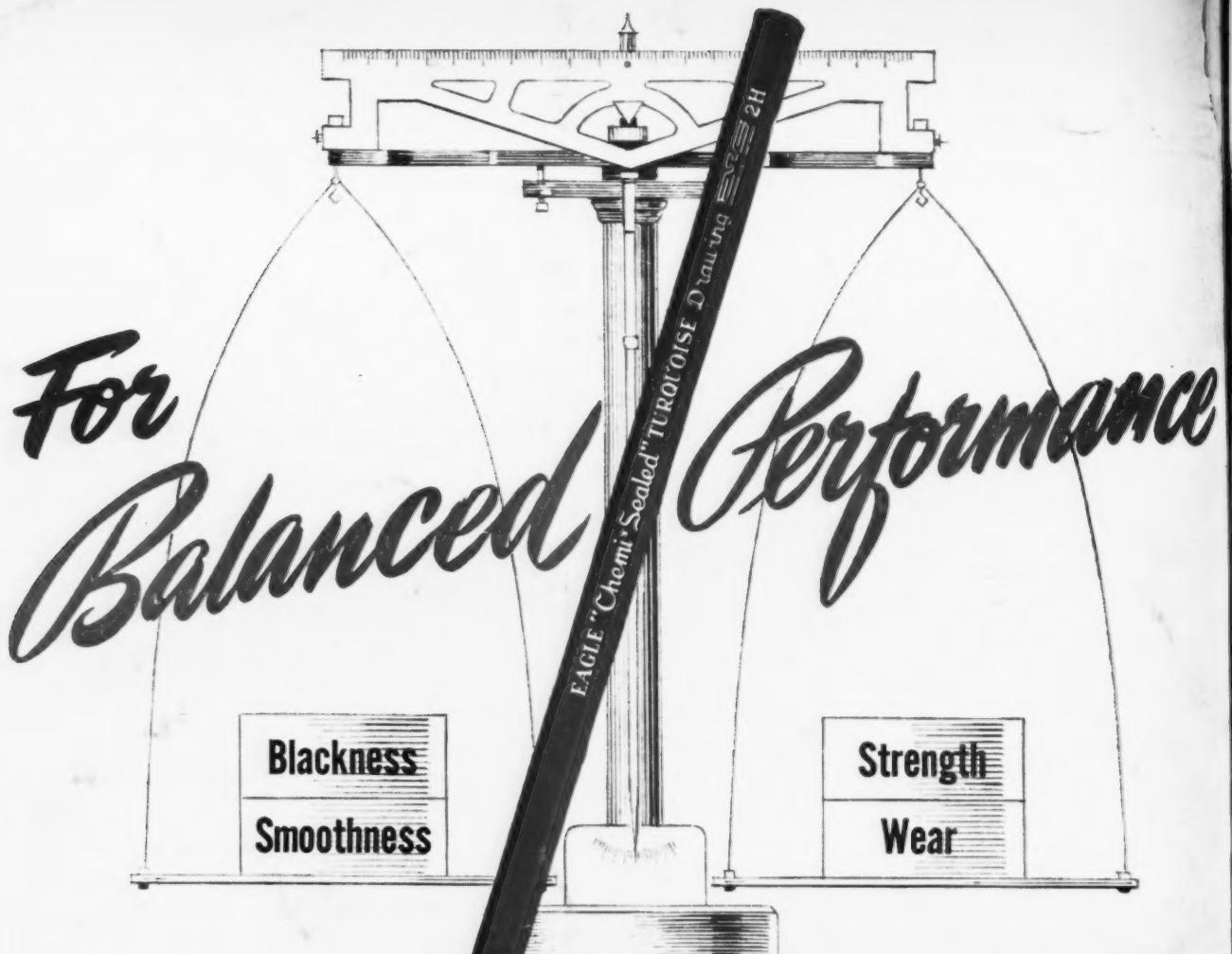
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